

# MUSICAL AMERICA

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*John C. Freund*

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## ABORNS TO DIRECT DESTINIES OF NEW CENTURY OPERA CO.

**Engaged for Three Years to Manage Season of Grand Opera in New York Under City Club's Auspices—The Organization Incorporated—Half the Performances to Be in English—Conservatory for Development of Budding Talent an Adjunct—"Star System" Frowned Upon**

That Milton and Sargent Aborn will be the managing directors of the new Century Opera Company, which will give thirty-five weeks of grand opera at the Century Theater, New York, under auspices of the City Club, beginning next Fall, was officially announced by the executive committee of the company last Saturday. The engagement of the Aborns is for three years. The Century company will give half of its performances in English and the remainder in French, German and Italian, and, after the thirty-five weeks of grand opera there will be a supplementary season of ten weeks of opera comique. The season at the Century Theater will begin about the middle of next September and prices of seats will range from two dollars to twenty-five cents.

Under their contract the Aborns will concentrate all their activities upon the New York enterprise and will have full charge of it. Milton Aborn has been in the theatrical business for twenty-seven years, producing light opera during most of that time. His brother was engaged in the production of plays from 1890 to 1903, in which year the brothers entered into partnership for the giving of light operas. Milton Aborn produced light opera in the theaters of B. F. Keith from 1886 to 1894, but after that was in business on his own account. Of late years the Aborn companies have been located in all the principal Eastern cities and they have given annual Spring seasons of grand opera in English in Boston, Providence, Brooklyn, Philadelphia, Newark, Washington, Baltimore, Pittsburgh and Chicago. Their name has become a household word in connection with popular-priced opera worthily produced.

In announcing the appointment of the Aborns, the Century company's directors said: "The originators of the project consider themselves fortunate in having secured the acceptance of these gentlemen as managers. They are well known for their success and long experience in producing opera at popular prices, and they may be depended upon to combine a high artistic standard with efficient management of the enterprise."

### Their Denial Explained

The appointment of the Aborns was rumored several weeks ago, but they denied any such arrangement and stated that they were going ahead on lines they announced several months ago, to establish a company of their own in an opera house to be built for them by Felix Isman.

Following the formal announcement made by the City Club's committee on popular opera the Messrs. Aborn were seen at their office and confirmed it. The reason for their long silence on this question, they stated, was that they had made a contract with Mr. Isman securing a ten-year lease on the opera house he was to build near Forty-eighth street and Seventh avenue, and had paid him \$50,000 as a deposit.

As soon as the directorship of the Century Opera Company was offered to the

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MAUD POWELL

—Photo by Bangs.

**Distinguished American Violinist, Who, for Ten Consecutive Years, Has Been Touring the United States Winning Recognition Not Only as an Artist of the Highest Ideals but as a Musical Pioneer of Vital Influence. (See Page 3)**

## \$5,000 OFFER FROM CHICAGO FOR AMERICAN OPERA

**Prize Work to Be Presented in Season of 1914-15—Campanini's Engagement as Manager Officially Decided by Chicago Directors—Opera in English on Saturday Nights—New Works for Next Season.**

CHICAGO, May 12.—Official choice of Cleofonte Campanini as managing director of the Chicago Grand Opera Company, in succession of Andreas Dippel, was made to-night at a meeting of the directors of the organization.

The directors also authorized the offer of a prize of \$5,000 for the best American opera by an American composer to be presented during the season of 1914-1915.

A season of operas in English to be given on ten Saturday nights at popular prices was sanctioned.

Mr. Campanini announced the engagement of the first artist new to the Chicago company in the person of Alessandro Bonci, the tenor. He gave assurances of the re-engagement of Mary Garden, Titta Ruffo, Carolina White, Jane Osborn-Hannah, Jenny Dufau and Mme. Claussen, as well as most of the other principals of last season. Charles Dalmorès, the French tenor, will make twenty-five appearances.

Though the contracts have not yet been signed, others, it is reported, who will appear are George Hamlin, Edmond Warnery, Francesco Daddi, Armande Crabbé, Clar-

ence Whitehill, Constantin Nicolay, Frank Preisch and Henri Scott.

At least four operas, new to Chicago will be given next season, one of which will probably be von Waltershausen's "Oberst Chabert" in German. The company will give opera in German, French, Italian and English. Important revivals will probably include "Die Meistersinger" and "Götterdämmerung."

Mr. Campanini leaves for New York to-day and will sail for Europe on Thursday, arriving in London, May 21. Bernhard Ulrich, who continues as business manager of the company, will remain in Chicago.

### Say Toscanini Will Not Renew Metropolitan Contract

PARIS, May 11.—Toscanini will not renew his contract with the Metropolitan Opera Company after the expiration of his present arrangement in 1915, according to reports here. It is thought he will return to his old love, the Milan Scala. His successor in New York is said to have been chosen already.

## IMMORAL PLOTS NOT WANTED IN \$10,000 CONTEST

**National Federation of Musical Clubs in Announcing Competition for American Opera Composers Expresses Aversion to Libretti Dealing with Stories of Questionable Morality—Citizens of Los Angeles Provide Prize Money and Promise \$40,000 Production of Successful Work**

In the official announcement of a \$10,000 prize competition, to be conducted by the National Federation of Musical Clubs for American composers of grand opera, the interesting fact is revealed that operatic plots dealing with subjects of questionable moral significance will not be viewed with favor. The aversion to this type of plot is conservatively expressed in the statement: "The libretto must \* \* \* be worthy the sponsorship of the National Federation of Musical Clubs."

An investigation made by MUSICAL AMERICA brings forth the explanation that this great body of musical clubs, representing many thousands of women throughout the United States, does not purpose sponsoring operatic plots in the class of "Thais," "The Jewels of the Madonna," "Cavalleria," and others familiar to American opera-goers.

Mrs. Jason Walker, chairman of the American Music Committee of the Federation, and Mrs. William H. Jamison, of Los Angeles, Cal., vice-president for the Western District of that organization, are in New York for the purpose of arranging final details for the announcement of the competition.

The \$10,000 in cash for this prize has already been raised by the citizens of Los Angeles, who have promised a \$40,000 production of the prize opera at the Ninth Biennial Festival of the National Federation of Musical Clubs, to be held in the city of Los Angeles in the late Spring of 1915.

To make this competition a permanent institution of value to composers and librettists, the National Federation of Musical Clubs will hold its alternate Biennial Festival in Los Angeles as long as the citizens raise the \$10,000 prize money and the money for its production at the time of the Biennial Festival. Every other Biennial Convention will be held in either the Eastern, Southern or Middle district.

The object of the National Federation of Musical Clubs in establishing this great prize competition, with the hope of making it a permanent American institution every four years, is to encourage the composers of America and to do its part towards the development of an American school of opera.

The conditions for this competition are announced as follows:

"The composer and librettist must be citizens of the United States.

"The opera must be grand opera, so recognized, one, two or three acts, but the entire performance must not exceed three and one-quarter hours, including intermissions.

"The libretto must be in English and the text, either original or translated, be worthy the sponsorship of The National Federation of Musical Clubs.

"As the time is limited for submitting operas in this competition, the scenes and characters of the libretti will not be limited but, where everything else is of equal

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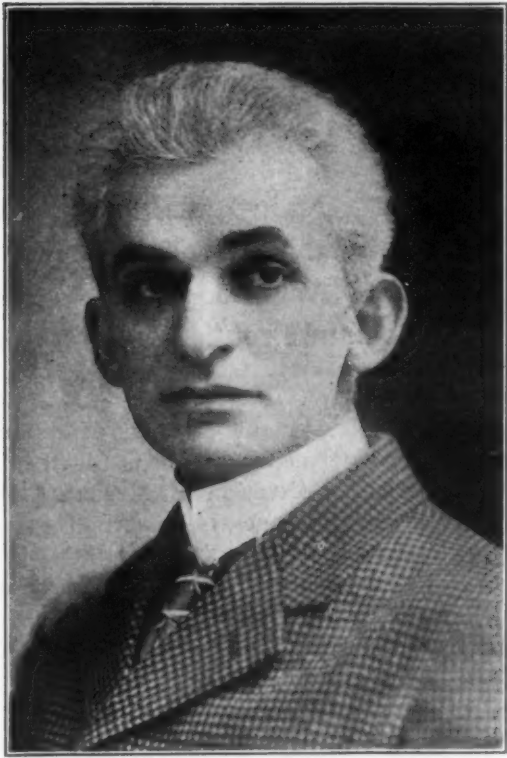


## ABORNS TO DIRECT DESTINIES OF NEW CENTURY OPERA CO.

[Continued from page 1]

Aborns, a month ago, they began negotiations with a view to dissolution of their agreement with Mr. Isman. On account of certain legal complications and business plans which had to be rearranged they were restrained from making any statement one way or another. These affairs were finally straightened out and Mr. Isman sent to the Aborns a check for the amount of their deposit while they agreed to assume all expenses so far incurred in architects' fees, etc.

In the meantime the Messrs. Aborn had been busy making arrangements for their



Milton Aborn, Whose Engagement to Manage Century Opera Company Crowns Twenty-seven Years of Activity as a Theatrical Producer

own proposed opera season, including the starting of a subscription list and the engagement of both American and foreign artists. Having abandoned their own personal venture they will turn over to the Century Opera Company all of the subscriptions for the Aborn season, as well as all contracts completed or pending with artists in London, Paris and Berlin. By the Century Opera Company's taking over bodily the Aborn plans, now so far advanced, their season at the Century Theater may be opened on September 15.

Milton Aborn will leave for Europe on the *Mauretania* on June 11 to close singers' contracts now awaiting signature and to hear other artists appearing in opera there. He also intends to secure a number of operas that have never been presented before in America in English. Mr. Aborn was asked what stars he expected to secure on the other side.

### Don't Believe in Star System

"We do not believe in the star system," he announced, "and do not intend to observe it in the opera season at the Century. When we do engage artists of stellar magnitude they will not be featured, and each member of our casts must stand or fall by his own talent. It is our hope to secure virile and experienced young artists with fresh voices and with a future ahead of them. Our aim is excellence in the ensemble and not in spots, and in following this policy we hope to give grand opera of the highest artistic quality. We are to conduct the season at the Century according to our own ideas, and unhampered by anybody. We feel the compliment which this arrangement implies, and intend to leave nothing undone to show our appreciation of it."

"The Century is the finest opera house in New York for such a season, from every point of view. In addition to the main theater the stage and auditorium on the roof will be utilized to good advantage, for we intend to make productions there of children's operas such as 'Hänsel und Gretel,' 'Cendrillon' and 'Königskinder,' and may also present a series of popular concerts there."

### A Conservatory in Connection

"An important adjunct to the Century Opera Company will be an operatic conservatory, which will be opened soon after the opera season begins. Experience has

taught us that there is a great deal of operatic talent in America which needs only to be developed, and consequently this conservatory will fill a long-felt want here, for very few young American singers have the means with which to go abroad for study and experience, and those who do go over there and win success merely indicate the greater number here who never have the opportunity."

The Century Opera Company was incorporated on Friday of last week, the incorporators being Otto H. Kahn, Clarence H. Mackay, Philip M. Lydig, Belle da Costa Greene, Mrs. Edward R. Hewitt, Mrs. Frederick Nathan, Edward Kellogg Baird, William C. Cornwell, Edward R. Finch, Isaac N. Seligman, Roland Holt, Arthur E. Stahlschmidt, William C. Le Gendre, Henry Rogers Winthrop and Thomas W. Lamont.

Twelve of the fifteen directors for the first year have been chosen. They are Edward Kellogg Baird, Otto H. Kahn, Alvin W. Krech, Clarence H. Mackay, Harry Payne Whitney, William C. Cornwell, Edmund L. Baylies, Edward E. Finch, Thomas W. Lamont, Philip M. Lydig, Paul M. Warburg and Henry Rogers Winthrop.

A capitalization of \$300,000 is provided for, to be divided into 3,000 shares of \$100 each. Business will be begun with \$30,000.

### The Répertoire

The City Club has issued circulars containing a list of operas from which prospective buyers of stock are urged to choose "in order to make the season truly popular." The list follows:

"Rienzi," "Lohengrin," "Tannhäuser," "Tristan und Isolde," "Parsifal," "Das Rheingold," "Die Walküre," "Siegfried," "Götterdämmerung," "La Forza del Destino," "Un Ballo in Maschera," "La Traviata," "Il Trovatore," "Aida," "Rigoletto," "Falstaff," "Otello," "Manon Lescaut," "La Bohème," "Tosca," "The Girl of the Golden West," "Madama Butterfly," "Hänsel und Gretel," "Königskinder," "Jewels of the Madonna," "Secret of Suzanne," "The Curious Women," "Thais," "Jongleur de Notre Dame," "Cendrillon," "Faust," "Romeo and Juliet," "Mignon," "Hamlet," "Carmen," "Cavalleria Rusticana," "La Gioconda," "Louise," "Samson et Dalila," "A Lovers' Quarrel," "Der Freischütz," "Pagliacci," "Tales of Hoffmann," "Martha," "The Bartered Bride," "Lakmé," "Dinorah," "Les Huguenots," "Le Prophète," "The Magic Flute," "The Marriage of Figaro," "La Sonnambula," "Norma," "The Barber of Seville," "William Tell," "La Favorita," "Don Pasquale," "Lucia di Lammermoor," and "La Figlia del Regimento."

It is said that Giuseppe Sturani, who has been assistant conductor at the Metropol-



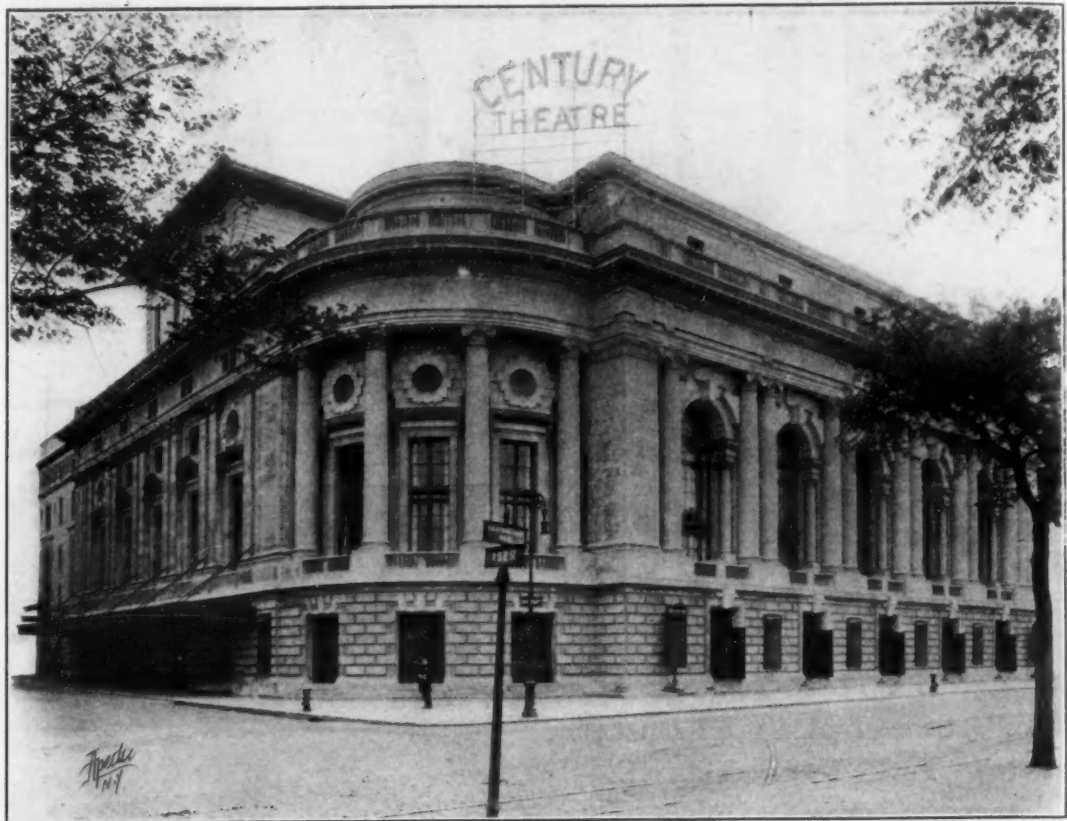
Sargent Aborn, Who Will Be Associated with His Brother, Milton, in Management of Century Opera Company, and Who, Like His Brother, Has Had Long Experience as a Producer

itan Opera House, probably will be engaged for the Century company as conductor and Josiah Zuro's engagement in a similar capacity has also been rumored.

### Hammerstein Uncertain

Oscar Hammerstein is not yet ready to inform the public just what effect the plans of the Century Opera Company will have upon his own opera project for next fall. Whether he is to give opera in English exclusively or opera in Italian, French and German and whether he will charge \$3 for the best seats at his new opera house or \$6 is for the present not to be divulged. All he seems certain of is that he will open his house on the 10th of November next.

Mr. Hammerstein waxed facetious again at the expense of the City Club's project last week. He sent a letter to the opera committee of the City Club, in which he said:



Century Theater, New York, Which Will Be the Home of the Century Opera Company, Giving Grand Opera in Four Languages Under Auspices of the City Club

"My attitude and expressions for and in behalf of your noble effort to create an institution for very cheap opera have of late been misrepresented and wrongly interpreted. I beg to assure you that I am in entire accord and sympathy with the movement. I recommend the formation of a great symphony orchestra, composed entirely of musicians now playing in the moving picture shows. With an orchestra of this kind you will, like the intended supply of grand opera at cheap prices, be able to give sympathetically grand symphony concerts at prices ranging from six to seven cents a seat."

He signed the letter "Your melancholy, Oscar Hammerstein."

Mr. Hammerstein has engaged Howard Shelley as press representative for his new institution. Mr. Shelley has for two seasons been in charge of the press work for the Chicago-Philadelphia Opera Company.

Andreas Dippel has confirmed the report of his intention to produce light opera in New York, possibly at a theater of his own. He said that if he could not find the right theater in time for an opening in the Autumn he would build one, which he would open a year from then. He added that he was in no hurry, his one desire being to found his company in a perfectly adequate fashion. He will have ten weeks to offer when he begins to produce.

## CINCINNATI HAS A NEW CHORAL CLUB

Organization Presents "Creation" with Good Results Under Conductor Edwin W. Glover

CINCINNATI, May 11.—Cincinnati has a splendid, new choral society. For many years the May Festival Chorus has been the only organization of the kind in the city and has been heard in recent years only during the biennial May Musical Festivals. But on Thursday night, through the performance of the "Creation" in Music Hall by the Pageant Choral Society, under the direction of Edwin W. Glover, Cincinnatians were brought to realize that a choral society of artistic worth has taken its place among the musical organizations of the city.

The society has had a decidedly wholesome growth. It was formed from the chorus which took part in the "World in Cincinnati Pageant," given a year ago. The financial backing for the performance given this week came from the members of the chorus, who with small weekly dues have established a fund. The chorus numbers two hundred and seventy-five and is a well balanced body.

An orchestra of forty pieces assisted, and Director Glover had so arranged the band, with the chorus grouped round, that the ensemble was all that could be desired. Mr. Glover's reading was dignified, and brought out the graceful beauties and charm of the great Haydn work in a manner deserving sincere praise. The work was sung in its entirety. The choice of soloists was good. Lucille Stevenson, the soprano, who made a splendid impression when she appeared here with the Minneapolis Orchestra, a year ago, delighted the audience with the purity of her voice and her interpretation. Reed Miller was eminently satisfactory and fairly outdid himself in the "Native Worth" aria. Mr. Holmquist sang with authority and dignity, displayed an excellent voice and gave evidence of sound musicianship.

The Cincinnati Summer Orchestra, which played in the festivals at Birmingham and Knoxville during the week, came home unexpectedly Saturday, on account of the cancellation of the Nashville engagement. Alma Beck, contralto, and Douglas Powell, baritone, of Cincinnati, appeared in the

Festival at Knoxville and were both well received.

A large audience attended the song recital given by the students of Frances Moses at the Cincinnati Conservatory of Music last evening. The program opened with two chorus numbers sung by fifteen members of Miss Moses's class. Later the same chorus, to the accompaniment of a quartet of violins, sang in an inspiring manner "The Snow" of Elgar. Fine talent was revealed among the soloists and much voice material of consequence. All showed training and scholarship of a high standard and the recital was one of the most enjoyable student events of the season. The soloists were Mrs. W. O. Crosswhite and Tressa Sugarman, Myrtha Bucher, Alice Morris, Helen Hesser, Emma Coleman, Edith Baur. The chorus was composed of Mae Chenoweth, Judith Finch, Helen Kuhlman, Emily Allison, Mabel Burton, Ella Holroyd, Marie Gibbs, Minerva Friend, Lottie Andrews, Ruth Baur, Laurena Inderrieden, Elizabeth Langebrake.

Thursday evening, at the Cincinnati Conservatory of Music, was devoted to a recital participated in by students from the piano class of Theodor Bohlmann and the violin class of Bernard Sturm. Tera Bartley played the Mendelssohn Concerto, G Minor, with technical facility and artistic perception; Emily Hillman Allison proved herself a temperamental young pianist in her brilliant presentation of the first movement of the G Major Concerto, of Rubinstein, and Jemmie Vardeman captured high honors by her playing of two movements from the Tchaikowsky Concerto in B Flat Minor. Miss Vardeman is endowed with exceptional gifts which have been carefully nurtured and developed.

Bernard Sturm was brilliantly represented by two gifted pupils, Cornelia Munz and Hazel Dessery. Miss Munz showed a well developed technique and artistic sentiment in her playing of two movements from the Second Suite of Franz Ries. Hazel Dessery, the young violinist who has created a decided stir in local musical circles this season, played a group of Bach-Schumann in a finished, polished manner. The artistic achievement of the students throughout was a distinct credit to Bohlmann and Sturm and to the Conservatory.

The Conservatory graduation recitals began auspiciously last Tuesday evening when Frederic Shailer Evans presented his pupil, Carrie Small, in a piano program. Miss Small is a pianist whom local musical circles have reason to be proud of and she delivered her exacting program with the artistic ease and assurance of a seasoned artist. In the F Major Sonata of Scarlatti she exhibited fleetness of fingers and perfection of detail.

F. E. E.



## SYRACUSE FESTIVAL A TRIUMPH OF ARTISTRY AND GOOD MANAGEMENT

Co-operation of Director General Ward and His Colleagues Helps Eight Noted Soloists to Display Their Art under Best Conditions—Plucky Appearance of Maud Powell Despite Severe Illness—Anna Case a Sensational Surprise—Ovations for Schumann-Heink and Amato, with Splendid Successes by Evan Williams, Whitehill, Martin, Mme. Rider-Kelsey and Conductor Goodrich.



Following Prominent Festival Figures with the Camera Man—No. 1, Left to Right, Wallace Goodrich, W. Paige Hitchcock and Prof. Edgar A. Emens Insist "After You" to Pasquale Amato; No. 2, "Wotan" Whitehill's Farewell to Conductor Goodrich (on Left); No. 3, President Hitchcock a Gallant Escort to Mme. Schumann-Heink and Mrs. Katherine Hoffman; No. 4, Director General Ward Outlines Arrangements to Secretary Melville A. Clark, with Composer Joseph C. Seiter (Left); No. 5, Anna Case and Riccardo Martin Rehearse Their "Carmen" Duet Outside the Arena Stage Door; No. 6, Covetous of Mme. Genevieve Finlay Stewart's "Chocolate Sundae"—Left to Right, Ray D. Finel, Evan Williams, Mr. Hitchcock, Mr. Amato, Professor Emens, Mme. Stewart and Tom Ward; No. 7, Corinne Rider-Kelsey, a "Wagner Night" Soloist, and No. 8, John J. Raleigh and a Small Fraction of His School Children's Chorus

(From a Staff Correspondent.)

SYRACUSE, N. Y., May 9.—When Conductor Wallace Goodrich laid down his baton after the final "Ride of the Valkyries" in last night's Wagner concert, there was brought to an end a music festival which had kept Syracuse in a flurry of excitement for three days, and one which had registered a record height of achievement for Director-General Tom Ward and his able colleagues. One of the Syracuse papers figured the attendance for the five concerts as amounting to a total of 18,300 persons, but those familiar with the capacity of the Arena would have placed this mark at 20,000 or over. Although the expense of importing eight noted artists and the Boston Opera Orchestra was some four or five thousands of dollars higher than that of the preceding year, President W. Paige Hitchcock, of the festival association, estimated to-day that the profits might run as high as \$2,500. These results were gained at a maximum price of \$1.50 per seat, with \$10 season tickets for two seats at each of the five concerts.

Financial returns do not form the sole criterion for judging the success of a festival, however, and Mr. Ward so skillfully correlated the artistic and financial elements in making up his programs that this year's event will go far toward advancing

the musical progress of the "salt city." May festivals in Syracuse are not mere Spring spasms of musical stimulation, for the previous events have aroused such a permanent interest in music that local managers and clubs are now able to find all-the-year appreciation for their visiting artists and orchestras.

Applying the principle of sugar-coating the educational pill, Mr. Ward so arranged his programs that they included fine examples of various kinds of music. He realized that if he chose only such numbers as were acceptable to "high brow" musicians, business men who were asked to become subscribers might refuse to come and be "bored to death all evening." For instance, close observation of one prominent man during the opening "American night" concert revealed the fact that this individual neither smiled nor applauded during the rather light program except when the chorus sang the "Hymn to the Sun," from "Iris," and as some one explained, it was probably because there was plenty of noise in the Mascagni number.

### Culture by Gradual Process

Of course, this gentleman is an extreme case of the "tired business man," but Mr. Ward so laid out his programs that each auditor might find something immediately to his liking and other compositions the value of which he would appreciate more

fully after further hearings. In other words, he made this festival an increasingly educational factor, in that it helped to give this public a higher culture through a gradual process of assimilation. The climax of appreciation was that demanded by the final Wagner program. The management made sure that the public would come to hear this concert by engaging such a magnet as Mme. Schumann-Heink, and once there the audience was compelled to be impressed with the Wagner music by the art of the eminent contralto as well as that of Clarence Whitehill and Mme. Rider-Kelsey.

While Director-General Ward and the other festival directors presented an imposing list of musical stars they themselves were, in a sense, the stars of the occasion. That is, any community with sufficient financial resources can engage great singers for its concerts, but one rarely finds a festival committee that works together so effectively as Tom Ward and his board of directors, and an analysis of this committee's methods may therefore be useful to festival projectors in other cities.

Like most communities, Syracuse finds a certain element of the clique in its musical affairs, and it seemed to a visiting observer that the festival committee achieved its great results because it is not made up of more or less ornamental representatives of various factions and influences, such as

would leave the work to be done by one or two persons. Instead, Mr. Ward has as his supporters a group of men who have long been his friends, who get along splendidly with him and with one another.

As a consequence the whole festival was conducted with such good feeling that there was only one ripple on the surface of equanimity, just enough for a reminder that the participants in the concerts are human beings, and even this slight difficulty was subsequently adjusted happily. Considering the prevalence of the "artistic temperament" among musicians, both professional and amateur, much of this atmosphere of serenity may be traced directly to the courteous gentlemen who managed the festival. The *entente cordiale* was so general that visiting participants went away from Syracuse exclaiming not only, "Wasn't it a great festival?" but "What a fine crowd of people they are!"

### A Committee of Hustlers

Another reason for the success of the festival lies in the fact the directors are all hustlers and that they labored manfully at even the smallest details, bringing to the consideration of the various problems talents of widely varying natures. For instance, President Hitchcock left his flourishing jewelry business for three days to act as the kindly host to the visiting artists,

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## SYRACUSE FESTIVAL A TRIUMPH OF ARTISTRY AND GOOD MANAGEMENT

[Continued from page 3]

while Charles G. Herbert, who is a prominent mechanical engineer, devoted many days to perfecting the seating arrangement and other details of the concert auditorium.

Prof. Edgar A. Emens, of the Syracuse University languages department, and Melville A. Clark, harpist and music dealer, were unceasing in their efforts to get the crowds seated properly. Legal advice on the various issues was contributed by Virgil H. Clymer, while Robert W. Disque lent his advertising skill to the good cause, and Warren E. Day gave to the duties of treasurer the business acumen of an insurance man. Similar valuable services were those of Fred R. Peck, merchant; T. W. Meachem, manufacturer; Clarence E. Walcott, bookseller, and Ray D. Finel, musician, who was associate conductor with Mr. Ward.

By the time this appears in print the above gentlemen will be reckoning up the profits on the 1913 festival and preparing to devote this surplus to the giving of an even better series of concerts next year. Their duties this year began very early, with Messrs. Ward and Finel scouring the surrounding towns for material for their chorus, the result being a gain of thirty singers, not to mention the auxiliary chorus which came from Auburn for the "Wagner night." Advertising campaigns were also begun throughout the surrounding country, while Mr. Ward rehearsed his splendid chorus, mapped out the programs and engaged the artists, with the co-operation of the committee.

Most uplifting of the events of the festival was the heroism of Maud Powell in rising above an attack of peritonitis and coming from a sick bed in Detroit to fill her engagement at the "symphony afternoon." The noted violinist knew that the committee had been disappointed in the non-appearance of two of its artists and she asked the directors by wire to engage a doctor for her, as she was coming with the attendance of a trained nurse. On the train an English baronet gave up his state-room in favor of Mme. Powell. Just what a serious condition she was in can be judged from the fact that H. Godfrey Turner, her manager, had engaged for her conveyance to the Arena a closed hack with a horse so aged that it could not possibly go fast enough to jolt her while making the trip from the hotel.

### Trained Nurse Within Call

Supported as far as the steps of the platform by Mr. Turner, and with the nurse within easy call, Mme. Powell showed the most admirable grit in going through the first movement of the Coleridge-Taylor concerto, while it was feared that she might topple over at any moment. Her pluck was all the more remarkable in that she had arrived too late to rehearse the movement with the orchestra and Conductor Goodrich had merely had a chance to glance over the score. Mme. Powell's reply to congratulations was characteristic of her. She declared, "I didn't play the concerto; it was Mr. Goodrich."

After she had gone through her ordeal the American violinist actually felt better and she even added an encore after her group of solos, which had included a melodious "Slumber Song," by James Percy Davis, a Syracuse organist. Besides this generous recognition of a local composer the festival was marked by the playing by the orchestra of a musicianly and effective "Elegy" by Joseph C. Seiter, of the university music faculty, and by the pleasing participation of local soloists in Mr. Finel, Mme. Agnes Champoux and Heathe Gregory, besides Mrs. Frank Tidd, of Auburn, and Mme. Genevieve Finlay Stewart, a former Syracuse resident.

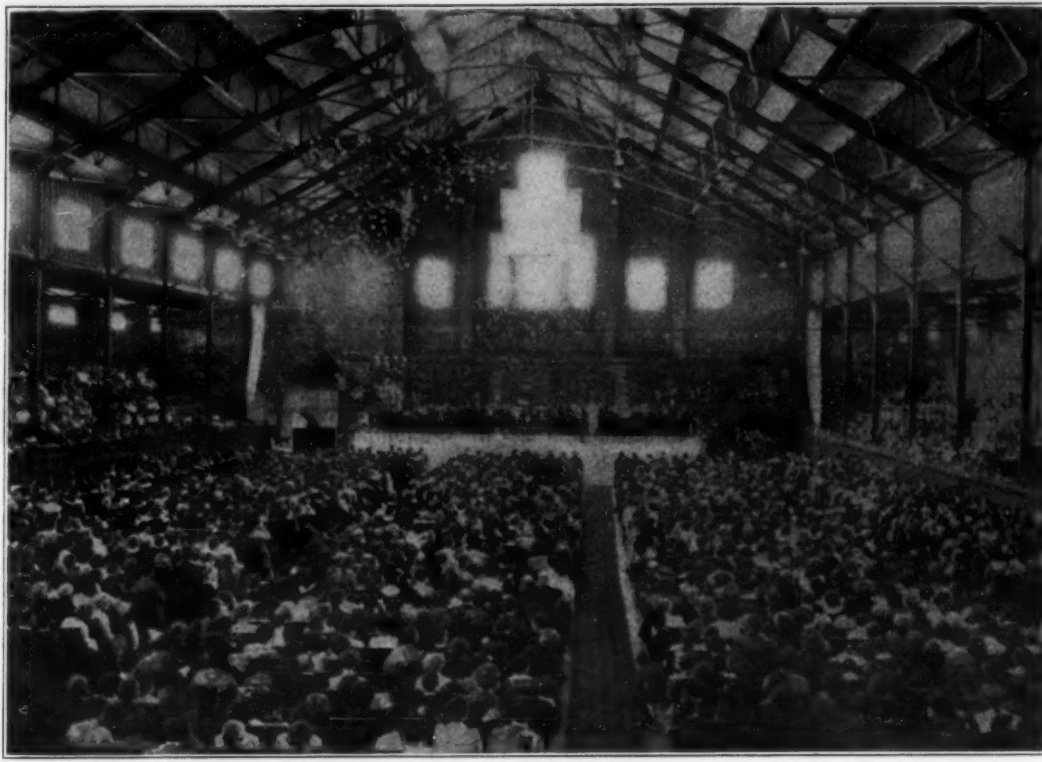
### Children's Chorus Deeply Appealing

Deeply stirring was the appeal of the school children's afternoon, when the chorus of 600 youngsters performed inspiringly under the baton of John J. Raleigh, supervisor of music in the public schools, who literally drew the music out of his young charges. There was a record matinee attendance and a big human note in the presence of 400 orphans, some of them watched over by nuns with quaint headgear like that of Normandy women. All these little auditors were guests of Louis Will.

Individual successes were to be expected of the eight visiting artists, and four of them were characterized appreciatively by a local reviewer in the following phrase. "Gallant Amato, bewitching Anna Case, heroic Maud Powell and generous Schumann-Heink." The Italian baritone was a huge favorite on the opening night, and the festival goers are still talking about his inimitable "Largo al Factotum," "Prologue" and "Toreador Song."

The triumphant surprise of the festival was the furore caused by Miss Case. As she had not been heard in Syracuse before,

the audience which greeted her on "French night" was not as large as that of some of the other concerts, but it is evident from the sensation created by her singing and her personality that her next appearance will call forth audiences as large as those of any artist. On Wednesday afternoon the young soprano had thrilled the hearers with her brilliant "Casta Diva" and charmed them with her appealing "My Laddie" and her self-accompanied "Annie Laurie." Absolutely sweeping, however,



Photograph of Wednesday's Matinée Audience Made with a Pocket Camera by H. Godfrey Turner

was her evening's success in the ornate "Charmant Oiseau," with Charles North's facile flute obbligato. After this number Miss Case sang three encores, with Harold Osborn Smith at the piano, and at the close she was pelted with carnations by the appreciative choristers.

Such a continued roar of applause as that which greeted the appearance of Mme. Schumann-Heink could not have been excelled in the political convention held not long ago in the same hall. This whole-souled woman and great artist gave the audience a full revelation of her art in the "Waltraute" and "Erda" scenes and the Wagner "Traume," while she delighted



Maud Powell and Director Ward Photographed in "Green Room" After Violinist's Plucky Appearance

5,000 persons by adding her encore favorites, "Stille Nacht" and "The Rosary," with the skillful accompaniment of Mrs. Katherine Hoffmann.

The eminent contralto also paid a tribute to Conductor Goodrich by conferring upon him one of her bouquets and making very evident her esteem for his ability. Indeed, every one connected with the festival united in expressing admiration for Mr. Goodrich, both as a musician and as a man. He was unfailingly courteous and genial through all the proceedings and he proved to be a conductor of the finest attainments. His results were all the more remarkable in that he had not been conducting this orchestra for a year and, through the pressing demands of the rehearsals, there were many of the purely orchestral numbers which he did not have an opportunity to rehearse.

Equal in brilliancy to the eight star soloists was that collective star, the chorus, with

its courageous and progressive conductor, Tom Ward. This body did work of which any chorus might have been proud in the "Meistersinger" chorale and "Hiawatha's Wedding Feast," in which Evan Williams showed his high attainments as the soloist. The choice of this Coleridge-Taylor work was especially appropriate in that the scene of part of the "Hiawatha" legend is laid not far from Syracuse. Mr. Ward was given a big ovation by his singers at the close of the Wagner concert, and the local

of the directors and their families at the Onondaga, following the Wednesday concert. Toastmaster Hitchcock declared that one man had offered him five tons of coal for the coveted seat, while another had agreed to furnish his library.

These after-the-concert gatherings were among the most delightful features of the occasion, with breezy talks by Donald Dey, one of the honorary presidents; Fred O. Renard, Miss Case's manager, H. Godfrey Turner and many others. A. F. Adams, of the Wolfsohn Bureau, dropped in at the final supper, which turned into a "café chantant," with Mrs. Proctor C. Welch and Sylvanus D. Ward, son of the general director, singing from the musicians' balcony.

These red-coated hotel musicians had an appreciative auditor in Amato at the Tuesday luncheon, and the baritone's applause for one Italian street song quite overcame the singer with awe. As Amato sat with the festive party that evening, his humbler countryman came to the edge of the darkened balcony after he had finished his work and looked down at the famous artist with intense patriotic admiration.

There was curiosity to see how the various artists prepared for their concerts. Clarence Whitehill spent the afternoon in a golf match with Richard Grant Calthrop, a Syracuse singer and teacher, while Riccardo Martin whiled away part of the time in a "movie" show.

Evan Williams exhibited a stack of dimes at breakfast on Tuesday. "I never spend a dime," he explained, "for they all go to my little girl, and I just bought her some 'rubber' stock out of her savings."

Some compatriots of Amato seemed insulted because they were asked to pay only \$1.50 to hear the noted baritone.

By Thursday evening Mme. Powell was improved sufficiently for her Grand Rapids-trained nurse to sit in the "president's box" and get a real hearing of her first Eastern festival. At the Wednesday evening supper a toast had been proposed to the plucky violinist and a letter of warm appreciation sent to her by the committee.

KENNETH S. CLARK.

### STATE TEACHERS' PROGRAM

#### Many Prominent Speakers Announced by New York Association

The program of the next convention of the New York State Music Teachers' Association will be the most interesting ever offered to this assemblage. In addition to those artists and speakers already announced Mr. John C. Freund, Editor-in-Chief of MUSICAL AMERICA, will speak on questions of national musical importance. Oscar Saenger, probably the best known vocal authority in America, will speak to the conference on voice. Owing to his great experience and success his address will attract much attention.

Clara Kathleen Rogers, of Boston, author of "English Diction" an authoritative book, just published, will deliver an address. Charles Gilbert Spross will be the official accompanist for the convention. The meeting will be especially rich in material for discussions. Many men and women of prominence will contribute to the conferences. The question of the standardization of teaching will be taken up once more and probably some definite action will be taken.

#### Grand Rapids Contralto Makes Début in Maud Powell Concert

GRAND RAPIDS, MICH., May 7.—A most interesting concert was given last evening, the principal artist being Maud Powell, violinist, who, in spite of a severe illness, played with the never-failing artistry which has placed her in the front ranks of violinists. Madge Miller, a Grand Rapids girl, on this occasion made her first formal concert appearance after several years' study in New York City with Max Spicker and Isidore Luckstone. Miss Miller has a pure, rich contralto, back of which is a strongly emotional temperament, balanced by a splendid intellect. She completely won her audience.

E. H.

Joseph Hollman, the Dutch 'cellist, recently introduced a new Andante and Allegro he has written for the 'cello at a Monte Carlo concert.

The hundredth performance of Pierné's "Children's Crusade" in Germany will be given next January.

### Festival Flashes

ORDINARY auditors missed some of the most interesting moments by not being present at rehearsals, where the personality of the artists was revealed more intimately. Pasquale Amato kept the choristers so amused with his antics while rehearsing the "Barber" aria that they gave him a special welcome upon his appearance in the evening. He was a warm favorite with every one around the Arena.

When Schumann-Heink ascended the platform at her rehearsal there was as much enthusiasm from chorus and orchestra as if it had been a regular concert. Afterward she was kept busy writing some 200 autographs for admirers in the chorus, and two nuns joined in the besieging throng. The contralto was also asked to give advice to vocal aspirants and she gave a hearing to one young girl at her hotel.

Anna Case had the feminine choristers agape with amazement as she "warmed up" in the "Casta Diva" rehearsal. Her good looks made a tremendous impression upon the eligible bachelors of Syracuse and there was a mock riot among the various persons who desired to sit beside her at a supper

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## IMMORAL PLOTS NOT WANTED IN \$10,000 CONTEST

[Continued from page 1]

value, the preference will be given to one of American character.

"The manuscript must be submitted on or after July 1, 1914. No manuscripts will be received after August 1, 1914.

"The contest opens with this public announcement.

"All scores must be in ink and clearly written and the opera submitted must not have been published nor have received public performance. Contestants should send with score a piano reduction of orchestral score.

"All scores must be anonymous, the composers signing them with a mark of identification, sending with the manuscript a sealed envelope containing name, address and birthplace and the same marks of identification.

"The scores will be returned by express.

"The award will be made by a jury of recognized authorities, selected by The National Federation of Musical Clubs. The agreement of two-thirds of the jury will be necessary for a decision.

"The opera receiving the award will be given thoroughly adequate production at Los Angeles, Cal., during the month of June, 1915, under the auspices of the National Federation of Musical Clubs, at the Ninth Biennial Festival, to be held in the city of Los Angeles.

"Under the terms of this competition the National Federation of Musical Clubs will reserve the right to produce the Prize Opera for the first sixty performances thereof without royalty to the composer.

"These performances shall take place within twelve months from the first performance.

"The National Federation of Musical Clubs, at the close of the twelve months, relinquishes all claim to the Prize Opera.

"All scores must be sent by express, charges prepaid, to Illinois Trust Safe Deposit Co., Jackson and La Salle streets, Chicago, Ill., for Mrs. Jason Walker, chairman of the American Music Committee, where they will be kept in safety



—Moffett Photo.

MRS. WILLIAM H. JAMISON

Of Los Angeles, Vice-President for Western District, Federation of Musical Clubs

deposit until they are given to the judges.

"The National Federation of Musical Clubs will give all possible protection to manuscripts, but will not be responsible for insurance or any expense connected with manuscripts except the transfer to and from judges.

"All contestants expecting to enter this competition should send notification of such intention to Mrs. Jason Walker,



—Photo by Matzine.

MRS. JASON WALKER

Chairman American Music Committee of the National Federation of Musical Clubs

chairman, No. 116 South Michigan Avenue, Chicago, Ill.

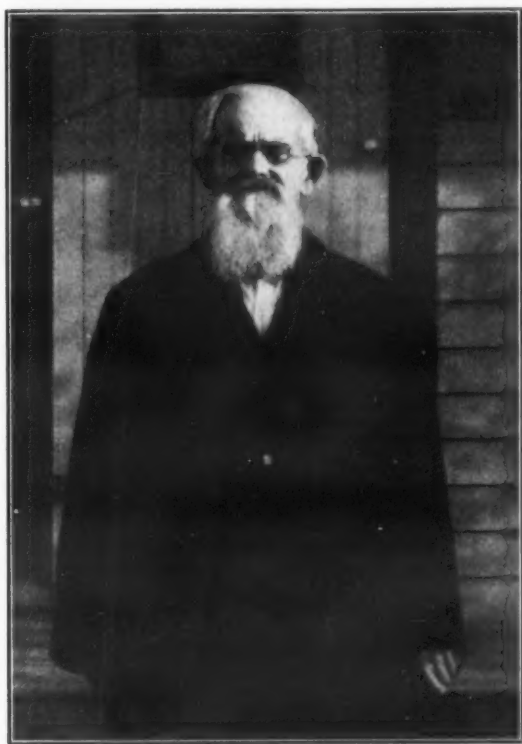
"Printed circulars containing the above conditions will be mailed upon request and will be given general circulation."

The announcement is signed by the American Music Committee, comprising Mrs. Emerson H. Brush, David Bispham, Mrs. David A. Campbell, Mrs. E. T. Tobey, Mrs. Jason Walker, chairman.

### SIXTY TWO YEARS A SINGER

Still Takes Active Part in Poughkeepsie Choral Society

POUGHKEEPSIE, N. Y., May 10.—Michael Spross, father of Charles Gilbert Spross, pianist, accompanist, composer, has just completed his sixty-second year as an active member of the Germania Singing So-



Michael Spross, Father of Charles Gilbert Spross, whose musical record is unique

ciety of this city. Mr. Spross was one of the first members of the organization, which is one of the oldest male choruses in the country, and he has taken an active part in the rehearsals and concerts of the organization since its inception. The society has, during its long career, won many prizes at singing contests in which Mr. Spross participated.

In 1892, after an active membership of forty years, he was presented with a gold watch appropriately engraved, in honor of his many years of membership. He still attends rehearsals and takes an active part in the affairs of the society.

Blanche Hamilton Fox Soloist in California Festival

Blanche Hamilton Fox, the Boston soprano, was one of the distinguished soloists at the first California music festival at the Greek Theater, University of Cali-

fornia, Berkeley, May 2 and 3. Miss Fox has also filled an engagement with the Pacific Coast Grand Opera Company with much success, singing at San Francisco, Los Angeles and Honolulu, and, previous to that, completed her second season in Mexico with the Mexican National Grand Opera Company in company with Bonci, De Seguro, Regina Vicarino and other leading artists. After her present California engagement she comes East for a period of rest.

Schumann-Heink Kisses Children and Sings at Her Best in Pittsfield

PITTSFIELD, MASS., May 7.—Mme. Schumann-Heink sang to one of the largest audiences which has ever assembled in this city last night. The great contralto was at her best and her program gave full play to her versatility. Mme. Schumann-Heink was welcomed to the city by a group of school children. They gave her flowers and she responded with kisses. Her songs included three arias from the opera, "Samson and Delilah," by Saint-Saëns; "Spring Song," "Oh, Love of Thy Might" and "My Heart at Thy Sweet Voice." The second group included "Die Junge Nonne" and "Die Forelle" by Schubert; "Widmung," by Robert Schumann; "Träume," by Wagner; "Im Herbst," by Franz, and "Spinnliedchen," a German folk song.

Toledo People Crowd Past Altar Rail to Hear Herbert Sprague

TOLEDO, O., May 12.—Herbert F. Sprague, the organist, recently repeated "popular classic recital" at the request of the Ways and Means Committee of Trinity Church.

The request came because of the large crowd which were unable to get into the church at the first recital. For the first time in the history of the church persons were allowed to occupy seats within the altar rail. The program contained selections by Schubert, Dvorak, Handel and two compositions by Mr. Sprague.

## "IOLANTHE" SPARKLES IN CASINO REVIVAL

Gilbert's Wit and Sullivan's Melody  
Enchantingly Brought Out in  
New York Production

In its revival of "Iolanthe" at the Casino Theater, New York, last Monday night, the Gilbert and Sullivan Opera Company accomplished the most creditable and artistic feat that has distinguished its career. The operetta has not been heard in this city in more than a decade, and even previous to its last revival its performances have never been so numerous as to indicate that its popularity would ever approach that of the more familiar works of the twin geniuses. And yet, listening to last Monday's performance, one was instinctively moved to wonder why this should be so. In spite of much keen satire directed at purely local foibles and conditions which must necessarily lose some of its point with an audience unfamiliar with British institutions, the marvelous wit of Gilbert sparkles diamond-like throughout the piece and there is plenty of the unchangeable variety of humor to delight at all times and in all places.

Sullivan's music in this work is of the finest fiber—richer, more delicate, more carefully wrought and refined than in either "Pinafore" or the "Mikado." For that reason, perhaps, it is bound to make its way more slowly with the uncultivated. To the connoisseur there is a kind of enchantment in every bar of it. With the possible exception of Purcell, Sullivan is the most spontaneous and typically English musical genius that country ever produced—indefinitely more so than the pretentious and much-vaunted Elgar. In "Iolanthe" his flow of melody is as abundant as in his other operas, the orchestration delicious in its charm and color—it is almost Mendelssohnian at moments—and the harmony unusually rich in chromatic reflections of Wagner. In the whole realm of comic opera there is little that surpasses in grace and beauty the fairy music of the opening scene.

The audience on Monday night welcomed "Iolanthe" with every sign of pleasure. The performance was spirited and generally finished, and the work was handsomely staged. The choruses were finely sung and the individual performers were capable and did not disfigure Gilbert's wit with unseemly horseplay or cheap interpolations. The title rôle was pleasingly sung and acted by Viola Gillette, and a new soprano, Cecil Cunningham, was Phyllis. She disclosed a voice of rare sweetness and charm. Kate Condon, attired à la Brünnhilde, was a most amusing Fairy Queen. George MacFarlane, as Strephon, Arthur Cunningham, as the Earl of Ararat, and Arthur Aldridge, as the Earl of Tolloller, left little to be desired, and John Hendricks sang the *Sentinel's* song excellently. De Wolf Hopper could not have been outdone in the incomparable part of the Lord Chancellor.

To bring out the full richness and beauty of Sullivan's score a very much larger orchestra than the one provided is needed. However, there was a very capable conductor in the person of Frank Paret, who directed the music with much spirit and an unflinching sense of its most salient points. He created a much better impression than he had in the "Mikado."

H. F. P.

Mabel Vollman, coloratura soprano, a pupil of Mme. Christine Adler, assisted by Elizabeth Topping, pianist, and Dr. Julian M. Nova, baritone, gave a song recital in Memorial Hall, Brooklyn, on May 8. Possessed of a clear, flexible voice, Miss Vollman interpreted her selections with careful insight. "Lo, Hear the Gentle Lark," by Sir Henry Bishop, with a flute obbligato, was especially effective.

## FOR OPERA LOVERS

In attending Opera what one wants is the STORY in few words. The book "Opera Stories" fills this want. New edition just out. It contains the stories (divided in acts) of 176 Operas, and 5 Ballets; the *very latest* announced operas such as "A Lover's Quarrel," "Noel," "Cyrano de Bergerac," "Mme. Sans-Gêne," "Zingari," "Elijah," "Conchita," "Kuhreigen," "La Forêt Bleue," "Djamileh," etc.; all standard operas, also Fine Portraits of famous singers. The book is handsomely, substantially bound. Endorsed by Teachers, Singers, the Public and the Press.

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# Giuseppe GAUDENZI

## The Distinguished Tenor

Sang with great success on tour with the CHICAGO OPERA COMPANY in PAGLIACCI, THE JEWELS OF THE MADONNA, LUCIA and in CONCERT

### PRESS REVIEWS:

#### JEWELS

Chronicle, San Francisco.

There is much to be said for the rôle of Gennaro, the blacksmith, undertaken last night by Giuseppe Gaudenzi, as the center of the plot.

Post, San Francisco.

Gaudenzi sang the rôle of Gennaro well and at times impressively, as in Gennaro's duet with his mother, Carmela, a rôle acceptably sung by Louise Berat. His death song won enthusiastic applause at the close.

Examiner, San Francisco.

Sammarco and Gaudenzi gave spirited voice and action to the rôles of Rafaelo and Gennaro.

Evening Journal, Portland.

Giuseppe Gaudenzi sang the rôle of Gennaro, which is more of the dramatic order than the lyric, and he imparted to the rôle all the alternating fervor, sentiment and despair that it could possibly demand to be realistic. The curtain falls as Gennaro stabs himself to death with a slender stiletto, and Gaudenzi did this so dramatically one could almost feel the keen weapon pierce the heart.

Evening Telegraph, Portland.

Giuseppe Gaudenzi sang the part of Gennaro, putting into it much emotional fervor and giving a most convincing dramatic portrayal of the lovelorn blacksmith. His voice, a dramatic tenor, was well suited to the part. In the duet with Carmela in the first act and in the final scene before the picture of the Madonna. As he dies with a lovely aria on his lips, addressed to his own mother, he was at his best, although the song he sings in the first act to the Madonna was a delicately done bit and brought him generous applause.

Kansas City Herald.

Gaudenzi is a dramatic tenor of high rank. He rose with impassioned fervor to the many rather theatrical opportunities of the score.

Star, St. Louis.

Sig. Cleofonte Campanini, the musical director, will to-night have the choice of three tenors for the rôle of "Gennaro," the blacksmith. The indications favor the selection of Sig. Gaudenzi, he having very successfully sung the rôle at Kansas City last Tuesday evening.

Morning Oregonian, Portland.

Gaudenzi is a dramatic tenor, rather than lyric. He gave a splendid interpretation of a love-sick sentimental youth, with a love of things religious, but erring when he placed Mariella higher in his thoughts than the Virgin whom he professed to regard as his patron saint. He groveled at the girl's feet, a mood that suited her coquetry exactly, and his voice came around slowly as that of a desperate man—willing to steal the jewels from God's altar, just to win the girl's love. Gaudenzi's singing voice changed with each despair. He had no great high-ringing note to reach, as the music did not call for that, but came into his own vocally toward the middle of the second act, as he gave the stolen altar jewels to Mariella.

Times, St. Louis.

Giovanni Polese as Rafaela and Giuseppe Gaudenzi as Gennaro divided honors about evenly. Each gave all of himself to the character impersonated. Polese has a barytone of wondrous quality, robust, clear and intensely dramatic, a voice that can utter harsh invectives or swear undying love with equal facility. Gaudenzi rose to greatest heights in the closing scene when he brings the opera to a tragic close in his death before the Virgin's picture.

L'Italia, San Francisco.

In the part of Gennaro the tenor Gaudenzi had fine success. He is possessed with a warm and powerful voice, and frequently during the first and second acts, he accentuated great passion and tragic impression. He also was applauded several times during the acts.

#### PAGLIACCI

Bulletin, San Francisco.

Giuseppe Gaudenzi made his first appearance here as Canio and won instant recognition as the possessor of a fine expressive tenor. Gaudenzi has a sympathetic personality, a precious gift to a singer, and sang his aria beautifully.

Post, San Francisco.

The "Ridi Pagliacci" of Giuseppe Gaudenzi was applauded long and loudly in a vain effort to evoke an encore in spite of the lateness of the hour.

Chronicle, San Francisco.

Giuseppe Gaudenzi is gifted with a light tenor, to be classified as lyric and filled with good, wholesome tones, if wholesome may be applied to "lyric." He is well cast in this rôle and played with both heart and mind. His song of despair won him unstinted favor, the house clamoring for encore.

Examiner, Cincinnati.

Giuseppe Gaudenzi, who is a tenor of good vocal endowment, sang the tenor aria from "Pagliacci" in an effective manner.

L'Italia, San Francisco.

After "Noel," by Erlanger, "Pagliacci" was given, and Giuseppe Gaudenzi, the tenor, had a splendid success.

#### LUCIA

Evening Despatch, Columbus.

The singing of Gaudenzi in the tenor rôle of Edgar was of course an important element and his superb rendering of the sorrowful aria, "Tombe degli avi miei" in the last act was done in a rarely lyrical style with purity of voice and dramatic manner all the way through. There is no disputing his right to the title of artist.



## David & Clara

VIOLIN

PIANO

## Mannes

### IN SONATA RECITALS



Detroit Free Press, Mar. 7, 1913.

Mr. and Mrs. Mannes are justly considered the leading exponents of the sonata in America. Individually they are finished artists. Both have sensitive appreciation of the possibilities and limitations of their instruments, and of the music they interpret. Both take their work seriously. Together they offer an ensemble which could scarcely be excelled in delicacy of balance and careful regard for the finer shades of musical expression. They are as devoted and as faithful to their peculiar field of endeavor as are the members of the Flonzaley Quartet, and the result, from an artistic standpoint, is much the same.

Chicago, March 17th, 1913.

All art is personal, the artist giving expression to the music as it is permitted him to feel it, and no man can arrogate to himself that his conception is the true one, but when a man endeavors to put himself into the spirit of a composition with the earnest wish to comprehend its meaning you can never fail to realize the fact. This it is that distinguishes the playing of Mr. and Mrs. Mannes—the purpose to give expression to the meaning of the music in accordance with what they believe to have been the intention of the composer, with nothing for personal display, and no appeal to the galleries.

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Dear MUSICAL AMERICA:

The recently organized German Publication Society gave its first annual dinner last Friday evening at the Plaza Hotel, under the most distinguished patronage, as well as under the most successful auspices. The purpose of this society is to introduce to the English-speaking public, for the first time, in systematic form, and on the broadest scale, the entire intellectual, political and commercial life of Germany and of the German parts of Austria-Hungary and Switzerland.

Among the patrons are the President of the United States, the German ambassador, the Austro-Hungarian ambassador, former President Taft, the Right Honorable James Brice, Cardinal Gibbons, Otto H. Kahn, Champ Clark, Nicholas Murray Butler, Joseph H. Choate and a host of other men of the highest distinction, including presidents of colleges, statesmen, bankers, lawyers and business men.

At the dinner I had the pleasure of being seated between former Borough President Jacob Cantor and Dr. Isidor Singer, the distinguished author, who is virtually responsible for this movement, which is unique of its kind.

Count von Bernstorff, the German Ambassador, who was one of the principal speakers, in referring to the toast to which he was to speak, namely, "the relations between Germany and the United States," made the telling point that there are practically no relations, for the excellent reason that there is an absolutely kindly feeling between this country and Germany, just as the best wife is she of whom nothing is ever said.

He was followed by ex-President Eliot, of Harvard, who took up what this country owes to Germany, in a forceful, lucid and comprehensive address. Unfortunately, before a distinguished but mixed audience, in which there were many Catholics, Hebrews and others whose religious affiliations might be referred to as "non-descript," he made the declaration that in the great progress that Germany had made her strength was due to the fact that she was a Protestant nation, which, to say the least, was scarcely in good taste, and does not fairly represent that breadth of mind with which Professor Eliot has no doubt justly, been credited, and which, perhaps, accounts for the fact that he received the warmest welcome of all the speakers.

John Grier Hibben, who succeeded Dr. Wilson as president of Princeton, also made an address of considerable power, as did Prof. Hugo Münsterberg of Harvard, which, however, was marred by a discordant note. He seemed to consider the activities of the Peace Society, which is now endeavoring to celebrate the hundredth anniversary of peace between England and the United States as not having as valid a foundation as would the celebration of a similar period of peace between Germany and this country.

Indeed, he went so far as practically to state that the Peace celebration was a kind of side thrust at German interests, policies, as well as at the German people.

Prof. Münsterberg, however, as the New York Sun said last Sunday in a clever review of his latest book on "American Patriotism," takes himself too seriously, and appears to have an idea that the eyes of the world are upon him and upon what he says or writes.

Other speakers followed, all of whom discarded more or less ably, and some eloquently, upon what Germany has accomplished and what her influence has been in this country.

Now I would not have brought this subject up but for the extraordinary fact that

not one single speaker, of all the eminent men who addressed an unusually intelligent and representative audience made the slightest reference to the fact that Germany is the most musical nation in the world and has exercised, through her composers and musical and orchestral directors and the many artists that she has sent to this country, an influence greater than that of any other nation.

These educators and statesmen who addressed us brought up the German poets, Schiller and Goethe, referred to the philosophers Kant and Fichte, spoke of Germany's inventors, scientists and travelers, and grew eloquent in referring to the enthusiasm of the professors and students at the German universities, for pure science; but not a single one of them made any reference to what America owes to Germany in the way of music and musical culture, to the debt that is owed to Bach and Beethoven, to Mozart, to Schumann, to Brahms, to Schubert, and to the immortal Wagner.

They did not tell us that the German school children sing, that German young people sing, that German workmen sing at their work, and in their societies, and when they came to this country carried these influences and this love for music with them.

And they might have gone still further and said that the great development of the musical industries in this country, especially in the pianoforte industry, is principally due to German influences, to German workmen, to German manufacturers, who have given the American piano, not only an international renown, but have established the American concert grand as the standard for the highest artistic excellence known to us in piano manufacture.

It all goes to show how the academic life does not always give that breadth of view, that grasp, that close touch with vital things, which is being felt to-day as the crying necessity of our time.

These college professors live in a world of their own, apart. They may be superhuman, but they are certainly not part and parcel of the great throbbing life of the day. They appear to regard ordinary mortals with the same curious interest that a scientist regards the wing of a butterfly, or the hind leg of a frog, when he examines it through his microscope.

Incidentally, I might tell you that the last speeches were not heard by the majority because they were delivered 'round about twelve o'clock, for the reason that Prof. Calvin Thomas, of Harvard, who was the toastmaster, after having announced that all the speakers would be limited to a few minutes, took up nearly a quarter of an hour himself in introducing each speaker—so that he virtually himself talked more than all the rest put together—an instance of consistency which is scarcely characteristic of academic Harvard, renowned for that courtesy which springs from a consideration for others.

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Titta Ruffo, the baritone with the long breath control, whose phenomenal success when he visited us this season you remember, recently arrived in Paris from Budapest. He met your friend, Charles Henry Meltzer, and confided to him that he intended to go back to America next season—which is natural, as he has a contract with Andreas Dippel. But the famous baritone added that he should do so despite (to quote his own words)—"the strange hostility he met at the Metropolitan, where he was surprised when he had to pay for two seats when he attended a performance, and where the manager refused to let him appear as *Rigoletto*."

It is an open secret that Gatti-Casazza, Manager Dippel of Chicago, and Manager Russell of Boston had agreed not to engage Ruffo except at a certain figure which they considered to be fair, especially in view of the fact that they were by no means certain whether he would make a success here.

After this agreement was made it seems that Mr. Jack Adams, a well-known manager, engaged Ruffo and then turned him over to Mr. Dippel. This act was naturally regarded as an unfriendly one by Mr. Gatti-Casazza and Mr. Russell, so that the trouble to which Mr. Ruffo refers was a business and not an artistic one.

Incidentally, let me say that a cablegram to the New York American confirms the view which I expressed, I believe, two weeks ago; namely, that there will be rivalry between the Metropolitan Opera House directorate and the directorate of the Chicago Opera Company rather than friendly co-operation.

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Things will go along at the Metropolitan much about as they have been, next season. The big change will probably come in 1915, when the contracts of both Mr. Gatti-Casazza and Mr. Toscanini expire. Toscanini, it is understood, will not

renew his contract, under any conditions. Toscanini most probably to go back to the Scala, at Milan, his former love.

Mr. Meltzer reports from Paris that Signor Toscanini's successor at the Metropolitan has already been chosen and that if Mr. Gatti does not continue at the Metropolitan after the close of his present contract it is most likely that an American manager will be selected for his position.

As for that much will depend upon whether the Messrs. Aborn, to whom the management of the new City Club opera scheme at the Century Theater has been entrusted, will make good. Personally I think they will make good. They have had a great deal of experience, their work has unquestionably done much to popularize opera all over the country, and where it has most appealed to me is that it has given opportunity to many young singers who otherwise could never have had a chance to appear in their own country and gain experience.

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With regard to the City Club project: Now that the question of management has been decided there is, naturally, a great deal of interest, as well as curiosity, as to who will be selected to be the operatic conductor. Numerous names have already been suggested. Among them, however, the one that appears to find most favor with musical people, especially with opera-goers, is that of Nahan Franko, whose friends are legion; indeed, it would be difficult to get anyone to take the conductor's desk who has so many friends and can command so many friendly influences as the former concertmeister of the Metropolitan.

By training, by experience, by temperament, Mr. Nahan Franko is pre-eminently fit for the post. Furthermore, he is catholic in his tastes. He is just as well able to conduct an orchestra through a Strauss waltz as he is through a symphony or through an opera, whether it be German, French, Italian or English—it does not matter to him.

It is safe to say that should he appear in the conductor's chair on the opening night he will receive an ovation.

Then he has a ready wit and many friends among the press, so that when Oscar Hammerstein breaks loose, as he is sure to do, the new venture at the Century Theater will have a spokesman fully able to meet the Hammerstein sarcasms and fire back as good as he gets.

By the bye, Franko has just settled his claim for damages against the Metropolitan Street Railway Company for throwing him off a street car for \$9,000 without a suit.

It is not, of course, every day that a street car company has the opportunity to dump a popular conductor onto the sidewalk, nor is it every day that a popular conductor is sufficiently hard-headed to be able to sustain only \$9,000 worth of damage!

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Recent developments in the operatic situation show that the Aborns, who have been appointed the managers of the City Club scheme, expect to develop singers for their company from native talent and intend to make a strong bid for favor on this line. This, no doubt, will meet with public approval and make many friends for the new venture.

At the same time it cannot be said to be entirely a new scheme, for it is to the credit of Mr. Gatti-Casazza and the management of the Metropolitan Opera Company that they have been hearing, whenever occasion offered, young American singers, right along, and, indeed, have engaged some of them for the company.

The more the situation develops, the more certain it is that those interested in the giving of opera are coming to recognize the popular trend which is distinctly in favor of the encouragement of native talent.

As your editor said in his memorable interview in the New York Times: "The question is not to encourage native talent, whether it be in the musical, literary or art field, because it is American, but to give it the same opportunity that is given to foreigners; and certainly, not to discriminate against it because it is America, which has hitherto practically been the course adopted."

In view of the recent developments in the City Club scheme Mr. Hammerstein appears to have changed his original plan, which, as announced, was to compete with the Metropolitan Opera Company with high grade opera, but at popular prices. In view of the announcement of the City Club scheme Mr. Hammerstein appears, now, to have reconsidered his original plan and has become non-committal as to his policies.

It seems to me that Mr. Hammerstein is going to decline to compete with the Aborns, that he will probably ignore that competition and will endeavor to place himself squarely up against the Metropolitan Opera House people.

At any rate next season promises to be a merry, as well as a busy one, with more than sufficient opera.

My own judgment is that the competition will not affect the Metropolitan on Monday nights and such other nights and matinees when the big stars sing of a new opera is produced, but that it will feel not only Mr. Hammerstein's competition but the City Club venture, in which some of their directors are interested, on the off nights. Then, I think, a large number of those who have hitherto been forced to go to the Metropolitan for their opera will go elsewhere.

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How much interest is taken in opera, and also how the American national spirit is coming to the front, is shown by the fact that the directors of the Chicago Opera Company have offered a prize of \$5,000 for the best American opera by a resident American composer, to be presented during the season 1914-15.

The Chicago company will also give a season of opera in English at popular prices on Saturday nights for ten weeks.

Simultaneously with this comes the announcement that the National Federation of Musical Clubs has secured from the citizens of Los Angeles a prize of \$10,000 for an American opera by a resident American composer, with preference for an opera on an American subject.

The announcement is coupled with the promise that \$70,000 will be raised for the presentation of the successful opera in Los Angeles, for a number of performances.

All these signs portend, within the next five years, if business in this country is fairly prosperous, that many operatic enterprises will be undertaken, that the American composer is going to get fair opportunity, that American singers are going to get fair opportunity, and that not only opera in English, but English opera is going to get fair opportunity.

Evidently, the time has come when the great mass of music lovers feel that we can begin to assert our independence of foreign singers, players and especially of foreign managers.

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Mary Cavan, of the Chicago Opera Company, who sailed last Tuesday on the *Kronprinzessin Cecilie* for Germany, stated, in an interview, that singers give the public their art and their public life, and it seemed to her that the public should leave them alone in their private affairs. She added that she was heartily sick of the United States and that she had no use for the "Puritanical reformers, headed by a number of hypocrites and publicity-seeking individuals who are trying to manufacture a second-rate fame for themselves, attempting to make this country a great big family Sunday class, and of course the stage—that terrible, immoral institution!—according to them, needs to be converted first of all."

Finally, Miss Cavan stated that she would rather work in Europe for \$100 a week than over here for \$1,000, for in Europe singers and artists have some freedom, and people do not try to interfere with their private affairs and with their private life.

As is known in intimate musical circles Miss Cavan, whose name, by the bye, was originally Cawein, has personal reasons for complaining of scandalous talk.

You will remember that at the time Mme. Cavalieri had her troubles in Boston I took similar ground, namely, that neither the public nor the press has any more right to interfere in the private lives of artists than they have in the private lives of bankers, brokers, doctors, newspaper men or business men or in the private lives of their wives.

It does not follow, however, that artists are, therefore, entitled to lead immoral lives, but it does mean that they are not, because they are artists, to be made the target for persistent misrepresentation, slander and vilification because of their being so much in the public eye.

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I was glad to see the prominence that you gave last week to Max Halperson, the musical critic of the New York *Staats-Zeitung*. His work has always been on a high plane, and he is admitted to be one of the most capable and certainly one of the most conscientious of those who write about musical affairs in the press.

This gives me the opportunity to say that the *Staats-Zeitung* has always been renowned for the high standard of its articles on musical, dramatic and art matters. In this, Mr. Herman Ridder, the present proprietor and editor-in-chief, has bravely followed in the footsteps of his distinguished predecessors.

Foreign artists, particularly Germans, always look to the *Staats-Zeitung* to give them a fair estimate of the musical life and conditions here and abroad.

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## INTERESTING SONG PROGRAM

## Many American Numbers Given in Hearing by Ethel Fitch Muir

Ethel Fitch Muir, an artist pupil of Mr. and Mrs. John Dennis Mehan, displayed the refinement of her vocal gifts in a recital at the Mehan studios, New York, on May 6. The contralto proved to be the possessor of a mellow voice, rich in color and handled with considerable skill. Her ability as an interpreter of *chansons* was shown in Leroux's "Le Nil," "D'une Prison," by Hahn, and the Holmés "L'Heure de Pourpre."

Particularly admirable was her delivery of numerous American songs, such as Alexander Russell's "The Sacred Fire," the Walter Morse Rummell "June," Thayer's "My Laddie," Franklin Riker's "Hi! lil feller," and "May the Maiden" and "When the Misty Shadows Glide," by John A. Carpenter. Adolph Fink was an efficient accompanist.

Mrs. Muir is now under the management of Annie Friedberg, who has booked a number of engagements for the contralto next season.

## Mme. Mulford Pleases Large Audience in Newark

NEWARK, N. J., May 10.—On Wednesday evening Mme. Florence Mulford, of the Metropolitan Opera House, gave a recital at St. Paul's Church, which was attended by a large and appreciative audience. Mme. Mulford, always a favorite in this city on the concert stage, had the assistance of

one of her pupils, Lydia Koehler, soprano, whose work ably supplemented that of her teacher. The program was varied in its contents, and all the numbers were splendidly rendered. The Flower Duet from Puccini's "Madama Butterfly" was effectively sung by both artists. Miss Koehler proved to be the possessor of a light lyric soprano of great purity, which blended well with the beautiful organ-like tones of Mme. Mulford.

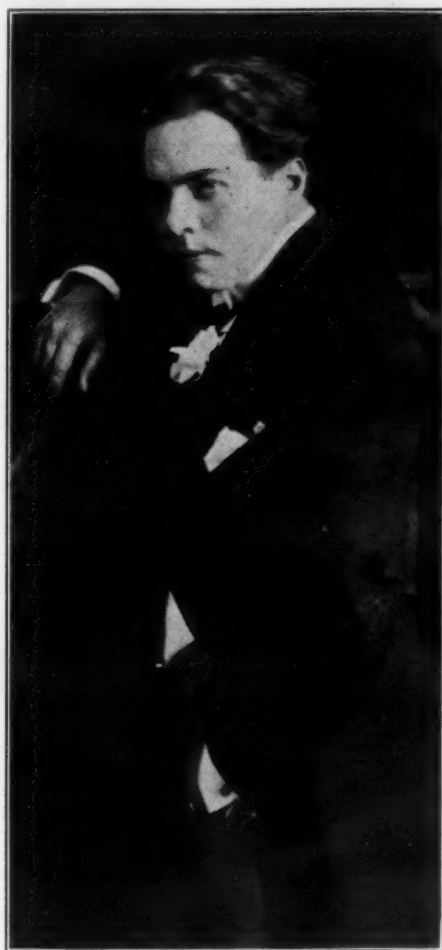
## Ole Bull's Daughter Left \$400,000 Estate

Mrs. Olea Bull Vaughn, daughter of Ole Bull, the violinist, left a total personal estate of \$400,000, according to the report filed May 13 by Wallace S. Fraser, deputy state controller of New York. Mrs. Vaughn died in West Lebanon, Me., July 18, 1911. The gross estate in New York was valued at \$14,281.87. After pro-rated deductions the net estate is \$11,741.07. Mrs. Vaughn received practically her entire estate from her mother, Mrs. Sarah Bull, who by her will left most of her property to spiritualists in West Lebanon. Mrs. Vaughn, however, contested the will successfully.

Miss Helen Waldo, contralto, who has been heard in Newark, N. J., at various times during the past season, gave a recital in costume on Wednesday evening at the North Reforméd Church. The program was in three parts under the titles of "Songs of To-day," "Children's Songs" and "Songs of Long Ago." A large audience assembled to hear the effective rendition of an attractive program.

## A BUSY ITALIAN TENOR

## Umberto Sorrentino Filling Many Engagements in and Near New York



Umberto Sorrentino, the Successful Italian Tenor

The months of April and May have found the young Italian tenor, Umberto Sorrentino, busy with concert engagements in New York and vicinity.

On April 18 Mr. Sorrentino sang *Ernesto* in a performance of Donizetti's "Don Pasquale" at the Hotel Astor, New York, winning great applause for his interpretation of the part, his Serenade in the last act being encored. He was the soloist for the Gotham Club at the Astor on April 22,

when his numbers were the "Rêve" from Massenet's "Manon," Marshall's "I Hear You Calling Me" and two Neapolitan songs. During the last week he has sung in Worcester, Paterson and New York and has been engaged by Mrs. W. R. Chapman for next Fall to appear as soloist with the Rubinstein Club.

## Caroline Powers Shows Great Improvement in Last Recital

Caroline Powers, a violin pupil of Christiana Kriens, was heard in recital at Rumford Hall, New York, on Wednesday afternoon, May 7. She was assisted by Mabel Empie, soprano. Miss Powers, who played in New York last year, showed a marked improvement both technically and musically. Her tone is good and firm and her left hand technic sure and brilliant. She was heard in the Tschaiakowsky Concerto, three numbers by her teacher and the Sarasate "Zigeunerweisen." She was especially successful in the Kriens compositions.

## Ohio Music Teachers to Hold Thirtieth Convention

COLUMBUS, O., May 12.—The Ohio State Music Teachers' Association will hold its thirtieth annual convention in Columbus June 25, 26 and 27. Mrs. Charles E. Davis, president of the association, expects that this year's attendance will break all records. An exceptionally good program has been arranged. Because of the large attendance which is expected the conference will be divided into sections, each dealing with some particular phase of the work.

## A New Chorus in York, Pa.

YORK, PA., May 12.—A male chorus of a hundred voices has been organized at York, Pa., to sing at the Pennsylvania Knights Templar Conclave, in that city, during the latter part of May. It will be under the direction of Dr. J. H. Bennett, of the York Oratorio Society.

Urban H. Hershey, of Columbia, Pa., has been re-elected director of the Y. M. C. A. chorus of this city for the ensuing season. The other officers are as follows: Charles B. Wolf, president; Miles Roth, vice-president; Norman Plitt, secretary; J. R. Siller, treasurer; E. H. Roth, business manager; H. A. Bailey, assistant director.

## MUSICAL COURIER CO. LOSES AGAIN

## The Appellate Division of the Supreme Court Sustains the Verdict Against the Musical Courier for \$5,000 in the Burkan Case.

Some time ago Nathan Burkan, a well-known lawyer of highest standing, obtained a verdict of \$5,000 in the Supreme Court against the Musical Courier Co., for having slandered him in one of its publications. The case grew out of the memorable contest before Congress, between the manufacturers of mechanical musical instruments and the music publishers. Mr.

Burkan represented one side; the other was espoused by the Musical Courier Co.

From this verdict the Musical Courier Co. appealed, and based its appeal on one issue; namely, that in the original trial the merits of the case had not been gone into; that there was a conspiracy on the part of one large manufacturer of mechanical musical instruments to obtain a virtual monopoly by an arrangement with the various music publishing houses.

The Appellate Division denied the application for an appeal, on the ground that there was no evidence whatever, even if there was a conspiracy, to connect Mr. Burkan with it. Furthermore, that if there had been a conspiracy, that gave the paper no right to defame Mr. Burkan as it had done.

Thus, the Musical Courier Co. has sustained another severe blow. The verdict for \$5,000 in Burkan's favor, therefore, stands, and will have to be paid.

## Manager Gouldon to Introduce Two New Violinists Here

Alfred M. Gouldon, the personal representative of Efrem Zimbalist, the violinist, will sail for Europe aboard the *Grosser Kurfurst* on May 29 to complete details of two tours he is arranging for next season. One of these will be for Marie Deutscher, a young violinist who had her training under Theodore Spiering. Music critics of the Berlin papers have given Miss Deutscher recognition of a high order for her artistic accomplishments. A violin prodigy, eleven-year-old Max Pouch, will also be brought to this country by Manager Gouldon, who predicts a big future for the lad. Berlin papers speak well of his work.

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Richard Aldrich in NEW YORK TIMES.—It is needless to say that she sang the music with superb beauty and volume of voice, with passion and power.

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## ECHOES OF MUSIC ABROAD

**Three Foremost French Tenors Now in Paris for Three Novelties—  
Young Pianists Urged to Break Away from Conventional Programs—Bologna Asks Busoni to Be Director of Its Lyceum—  
Leoncavallo's Rewritten "La Bohème" Wins Success Under a  
New Name—Ernest Hutcheson Decides to Remain in Berlin—  
London Thinks Fanelli Has Been Over-rated**

NOW that "Panurge" has been produced there remain but two of Massenet's works that the Parisians have not yet heard, and this restriction of their knowledge will be removed before next season is out. The other two operas left by Massenet in manuscript form, "Cléopâtre" and "Amadis," will have their *premières* probably while the new season is yet young, "Cléopâtre" at the Opéra, "Amadis," like "Panurge," at the Gaité-Lyrique.

Meanwhile the composer's "Werther" is having an uncommon vogue in St. Petersburg, where it is being sung in Russian at the Imperial Opera and in Italian at the Théâtre du Conservatoire, where an Italian season is in progress. Much to the indignation of the French, however, neither institution is paying a coeque of royalties.

Operatic Paris is in a state of mild excitement just now over the imminent "Julien." Rehearsals of the Charpentier novelty are being pushed forward at the Opéra Comique, with Charles Rousselière to create the name part. What with Rousselière a Charpentier hero there, Lucien Muratore tarrying at the Théâtre des Champs-Élysées to be *Pénélope* Bréval's *Ulysses*, succeeding Rousselière in the rôle he created at Monte Carlo, and Charles Dalmorès "guesting" at the Opéra to sing *Herod* to Mary Garden's *Salomé* and *Gennaro* to her *Maliella*, Paris is entertaining at present the three foremost French tenors of the day.

Maurice Renaud is at the Mediterranean recuperating after an attack of influenza that has necessitated a postponement of his return to the Paris Opéra.

For the first time in France Massenet's "Jongleur de Notre Dame" has now been given in the Hammerstein-Garden fashion. Heretofore it has had to stand or fall in Massenet's country by an exclusively male cast, but Victoria Fer, having been the *Juggler* in Oscar Hammerstein's production of the work at his London Opera House, has now tried the experiment with a French audience at Bordeaux. The French audience seems to have accepted her readily enough.

Two singers known to the Chicago Opera Company's public have been pleasing Nice audiences at the Municipal Casino as *Tosca* and *Cavaradossi*. Campagnola, the tenor, is no less popular there than Lillian Grenville, whose headquarters have been there for the past opera year. The American soprano has youth in her favor and doubtless has profited by the opportunities she has had to sing such rôles as *Tosca*, *Thais* and *Médisande* at Nice, and to create the principal feminine part in a novelty at Monte Carlo—Falla's "La Vie brève."

WHAT is wrong with the pianoforte recital? For over in London many observers are firmly convinced that there is something radically wrong, since audiences there diminish from season to season and even the recitals of the "elect" are often sparsely attended. One explanation offered is that pianoforte recitals are usually "so dull," for no concert-givers are more conservative as a class than pianists, who seldom venture to draw up a program of which Bach, Beethoven and Chopin or Schumann do not form the nucleus.

"The only method by which the average recitalist can attract the favorable notice of the music-loving and discerning public is a complete alteration of program," says a writer in the London *Musical News*, referring to those pianists who may be well worth hearing, even though they may not belong to the charmed circle. And incidentally he undertakes to combat the popular prejudice against playing with the music at hand. It, he maintains, is practically responsible for the present restricted repertoire of pianists, since they are loath to face the labor of constantly acquiring a new memorized repertoire.

"The essential point to be remembered is that if pianoforte literature is to maintain its present prestige, and if the art of piano-playing is not to degenerate we cannot be content to rely on our splendid inheritance, but each generation must, according to its power, add to this heritage; and it behooves us to see at all events that it is not left to our descendants to make public the unknown music of to-day. Interpretation of the old masters may be a supreme art, but it is of more service and by no means more inglorious to interpret and make known the musical thought of one's own day, and it is here that the

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Gabriel Pierné Examining Music

By virtue of the ability he has shown as a conductor at the head of the Colonne Orchestra, quite apart from his distinction as a composer, Gabriel Pierné has become one of the most conspicuous figures in Paris's music world. His reputation in this country is based primarily on his beautiful choral work, "The Children's Crusade"

young pianist, who has not won world-wide renown in challenging comparison with the 'giants' of the day, can prove his artistic worth."

FOR Munich's *Queen of the Night* in this Summer's Mozart Festival Vienna's Selma Kurz has been engaged. She will probably sing in "Cosi fan tutte" and "The Marriage of Figaro" as well. The Wagner performances at the Prince Regent Theater will have Mme. Schumann-Heink, Berta Morena, Olive Fremstad, Edyth Walker, Heinrich Knote, Fritz Feinhals and Hermann Jadowker as special adornments.

Alfred Piccaver, the young Albany tenor who was a Conried protégé and comes to the Metropolitan next season from Vienna, has been singing at Prague's annual May festival this month. With him there have been Leo Slezak, Otilie Metzger and Hermine Bosetti.

When "Parsifal" is produced at the Vienna Court Opera next January the "pure fool" will be impersonated by Dr. Hans Winkelman. There is peculiar significance in this announcement from the fact that this tenor's father, Hermann Winkelman, was the first to sing *Parsifal* at Bayreuth, in 1882.

That no German opera house will feel it can afford to be without its "Parsifal" next year is indicated by the steady procession of announcements of productions to be made in the lesser provincial cities, with their second and even third rate institutions. In Halle the city has voted a special grant of \$7,000 for the production of the work at the Municipal Theater.

THAT Ferruccio Busoni will move his household gods to Italy next Fall, if not sooner, seems to be a certainty, but that he will become identified with any pedagogical institution there is doubtful,

for that phase of his art does not appeal strongly to this pianist. He has been offered the post of director of the Liceo Musicale in Bologna.

In Milan Busoni is now finishing up his series of eight recitals dealing with the giants of pianoforte literature. In the course of the first four programs he played his own versions of the Chromatic Fantasy and Fugue, the Chaconne and smaller works by Bach, five Beethoven sonatas, including the "Hammerclavier," the opus 109 and opus 111, both Chopin sonatas, all the Chopin études, all the preludes, two nocturnes, a ballad, a scherzo, the barcarolle and the A flat polonaise.

EMMA CALVÉ'S published determination to turn teacher has quite upset the music critics of London *Truth*. "Imagination boggles (sic!) at the thought of Calvé as a teacher," he declares. "Yet we are told she has determined to start a school of singing, although it is added that 'she will accept only young women of great talent.' What will she make of them, I wonder?"

"Speaking generally, the number of famous artists who have afterward become

had at length, after veritable yards of oppressively monotonous writing, hit upon a striking theme, a theme of distinguished color and considerable significance and vigor. But we waited in vain for any sane development of the idea."

Fanelli's inspirations are nothing if not elongated. These "Symphonic Pictures" in complete form consist of six parts, each comprising three linked "Pictures," the entire work occupying three hours in performance; while his "Pastoral Impressions," thirty-two pieces descriptive of various scenes in the course of a day, require two hours.

Admitting that the "Tableaux Symphoniques" may merit some meed of praise in view of the composer's youth—he was but twenty-two when he wrote them—the *Musical News* protests none the less strenuously against the work's being pronounced extraordinary "when it could have been beaten in actual worth and effectiveness many times in the last generation, and by Englishmen at that!"

"The truth is, M. Fanelli tries more than he can accomplish. His music is not expressive, but illustrative. So long as one has the actual story presented, either on the printed page or in the theater, it is possible to say that his music is not inapt, but otherwise it is not intrinsically expressive. The hearer is told that the theme given to double basses and violoncellos depicts the Egyptians overwhelmed under a brazen sky, that an oboe motif describes the weary labor of the slaves, and that four flutes imitate the screaming of the vultures; but if it were not for this information no one would know what the music was about."

BERLIN'S genius of the "choral bâton," Siegfried Ochs, will be a busier man than ever next season. Prof. Ochs, whose Philharmonic Chorus in Berlin is the Mendelssohn Choir of Germany, albeit its vocal material is somewhat inferior to that of Dr. Vogt's Toronto society, has been induced to undertake also the artistic responsibility for the choral concerts of the Vienna Concert Society. With this Verein were recently merged the Vienna Sing-Akademie and the Schubert-Bund, with the result that the united chorus Siegfried Ochs will have to conduct will number more than 600 voices.

FROM Palermo comes the report of a success won by Ruggiero Leoncavallo's "Mimi Pinson" as produced at the Teatro Massimo in the picturesque Sicilian city. "Mimi Pinson," unfamiliar as the title sounds, is not a new opera—it is by that name that the revised version of the composer's "La Bohème" is henceforth to be known.

This work has never been able to emerge from the shadow cast upon it by the popular Puccini "La Bohème," so it is the better part of discretion to re-name as well as to re-write it for the fresh attempts that are to be made to establish it in public favor. There have been those who professed to prefer it, even in its original form, to its Puccini rival. When it was first produced in Milan it had a Storchio and a Caruso for its *Mimi* and *Rodolfo*. Shortly afterward it was sung in Venice and then it made its way to a few German opera houses.

OPERA that is acceptable to the public is a far less expensive luxury in Germany than here, but even so the budget of the new German Opera House in Charlottenburg-Berlin, still in its first season, has occasioned surprise because of its large figures as compared with the expenditures of other and first-rank lyric theaters.

The building lot cost \$460,000, the building itself \$865,000. The building belongs to the municipality of Charlottenburg, which charges the opera company a yearly rent of \$56,250 for it. The daily expenses are astonishingly high, for while the best German opera houses, generally speaking, reckon upon disbursing about \$75 a day for salaries, rent, light, heat and other expenses, the Charlottenburg opera house's daily outlay is more than double that amount—\$1,375. The year's salaries for soloists amount to \$95,000—from which alone it is evident that there can't be many Carusos or Melbas in the company—for the chorus, \$32,500; for the ballet, \$8,750; for the orchestra, \$45,000; and for the office force, the corps of mechanics and other employees, \$37,500.

Thus far the Deutsches Opernhaus, to

[Continued on next page]

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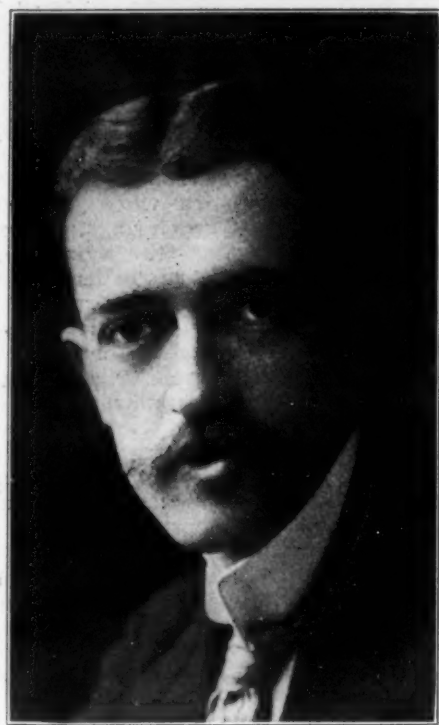
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who has recently scored a success singing Berlioz's "The Damnation of Faust," with the Chicago Apollo Club, Harrison Wild, Conductor, has been engaged for the

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**ECHOES OF MUSIC ABROAD**

[Continued from page 9]

give it its home name, has been able to keep ahead of its expenses. On Sundays the average takings are \$2,125, while it is but seldom that a week-evening drops below \$1,250.

Fortunately, Berlin has little to fear from strikes. During the recent strike in Brussels the receipts at the Monnaie fell to \$106 one evening and to \$160 on another, while the expenses amounted to \$1,200. Oscar Hammerstein, too, once learned in Philadelphia how a strike—it was a street car employees' strike in that case—can paralyze opera.

ALTHOUGH Siegfried Wagner declined the invitation extended him to conduct the festival performance of "Die Meistersinger" to be given in Regensburg as a feature of the ceremonies incident to the unveiling of a bust of his illustrious father at Valhalla, the Wagner family will be officially represented. The ceremony will be held on the 29th of this month.

The performance of "Die Meistersinger" will take place on the evening of the 28th and will be given by the Munich Court Opera's singers and orchestra. Dr. Hans

Richter, though invited, at Siegfried Wagner's suggestion, has likewise refused to conduct. On the second evening a concert of Wagner's music will be given by the Munich Concert Society under Ferdinand Löwe's direction, with Berta Morena and Heinrich Knotz as soloists.

ONE of the few barrel organs still in use in English places of worship is to be found in the Church of St. Thomas-a-Becket at Brightling, Sussex. This remarkable relic, says the London *Evening Standard*, was presented to the church nearly a hundred year ago. It possesses six stops and two barrels, each of which plays twelve tunes.

When the organ was given the donor presented the male members of the choir with white smocks, buckskin breeches and yellow stockings, and the girls with red cloaks, to be used during service on the day the organ was first played and afterward. The organ has survived these strange garments, for it is still in use, and its repertoire includes a number of the best-known hymn tunes. The present organist at Brightling has had charge of the instrument for more than thirty years.

J. L. H.

**HIGH PRAISE FOR GITTELSON**

Wieniawski's Mother-in-Law Lauds  
Young American Violinist

BERLIN, April 25.—The audience at Frank Gittelson's recent concert contained a number of distinguished personalities, among them Max Fiedler, late conductor of the Boston Symphony; Ossip Schubin, the famous writer, and a number of the best-known violinists; also Mme. Schulhof, the wife of the famous pianist of that name and mother-in-law of the lamented Wieniawski. After Gittelson's brilliant performance Madam Schulhof congratulated the young artist upon his wonderful performance of that master's work in the true Wieniawski style, adding "that she doubts if she had ever heard it performed any better since the death of poor Henri."

Frank Gittelson has just come into possession of a wonderful Antonius Stradivarius, made in 1698, in the transitional time known as the "Übergang," between the Elongé and Golden periods. It is in a magnificent state of preservation, original in all its parts, including varnish, and contains no reinforcements of any kind, except what is called a small *Stimmfleck*, and possesses a wonderful and large mellow tone. It was in possession of the family of Sir W. Rouse Boughton of Staffordshire, England, since 1790, had not been used in over a hundred years, and was only accidentally discovered in 1910. All these facts are attested in writing, and the violin bears testimony of the well-known firm of Messrs. William Hill & Sons, London, violin experts. All connoisseurs who heard the violin, including Prof. Carl Flesch, pronounced it a wonderful specimen. It responded wonderfully to Gittelson's recent performance of the Brahms Concerto with the Philharmonic at Breslau, a concerto which requires large tone.

**Milwaukee Germans to Sing Their Way Through Fatherland**

MILWAUKEE, May 1.—Two hundred and two Milwaukee Germans, including a chorus of seventy-five members of the Deutschland Reisegesellschaft der Milwaukee Sänger, left for New York Tuesday morning to take the steamer for Germany. The party will land at Bremen where the chorus will begin its series of concerts, which have been arranged for in Hamburg, Hanover, Cologne, Wiesbaden, Mainz, Frankfurt, Nürnberg, Munich, Salzburg, Vienna, Prague, Leipzig, Dresden and Berlin. The concerts will be under the direction of Prof. Ernst Karl. The most important will be at Weisbaden, where it is expected Kaiser Wilhelm will be at the time of the singers' visit. At Vienna the singers will be the guests of the Vienna Männerchor, paying a return visit to the Männerchor which was in Milwaukee about five years ago. The return trip will bring the Gesellschaft back to Milwaukee about July 4. Before returning, concerts will be given in the East, including one before President Wilson at Washington. A farewell concert was given by the chorus at the Pabst Theater Sunday afternoon.

M. N. S.

**CHICAGO APPLAUDS PAGEANT**

Missionary Drama and Music Successfully Intermingled

CHICAGO, May 5.—On Saturday night at the Auditorium, the first performance of the "Pageant of Light and Darkness" was given to a large audience. The Pageant proved to be a modern variant of the ancient miracle play. In the first act every word was sung, as in grand opera. The following acts were spoken in large part and the musical importance was less. Throughout the work the dramatic interest was well sustained.

The composer, Hamish MacCunn, of Scottish nationality, has known how to develop local color. Particularly was this shown in the first scene in the Red Man's music. The pathos in the lament of the Indian mother was well brought out by Letitia Gallaher, and similar attractive bits of local color were shown in the ensuing pictures of Africa, India and Hawaii.

The soloists were mostly of the younger professionalists of Chicago—Miss Gallaher, with a remarkable sympathetic soprano; Albert Lindquist, with a serviceable lyric tenor; Frank Preish, of the Chicago Opera Company, and Harlowe F. Dean, of Boston, who proved to possess signal vocal gifts. A small but pleasing part in the concluding episode was assigned to Mrs. Rose Lutiger Gannon, soprano.

The chorus, made up of the members of many choirs of Chicago, deserves full praise, as also does the drillmaster, Harrison M. Wild, and his several assistants.

The Pageant is divided into North, South, East and West episodes, the final one bringing together all the participants in a grand procession. The North episode narrates the carrying of the Gospel to the American Indian tribes. The South episode presents the finding of David Livingstone by Stanley and the labors of that heroic missionary among the Congo blacks. Child marriages and the barbarous custom of suttee in Hindustan are the subjects of the East episode, and the West tells the story of the proclamation of the Gospel of Christ in Hawaii.

M. G.

**George Henschel's Pen Portrait of Brahms**

[George Henschel in The Etude]

He was broad-chested, of somewhat short stature (about five feet seven inches) with a tendency to stoutness. His face was, then, clean shaven, revealing a rather thick, genial underlip; the healthy, ruddy color of his skin indicated a love of nature and a habit of being in the open air in all kinds of weather; his thick brown hair fell down nearly to his shoulders. His clothes and boots were not what you would call the latest pattern, nor did they fit particularly well, but his linen was spotless. What, however, struck me most was the kindness of his eyes. They were of a light blue, wonderfully keen and bright, with now and then a roguish twinkle in them, and yet at times of almost childlike tenderness.

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## TEN NEW RÔLES FOR AMERICAN TENOR ON THE QUINLAN TOUR



GRAHAM MARR AS "MERCUTIO"  
From a Painting by Berrie

Among the several American singers who have been engaged by the Quinlan Company for its tour of Australia and South Africa is Graham Marr, who created the title rôle in the operatic version of the "Elijah," when first produced in England. Mr. Marr's contract with the Quinlan Company calls for ten new rôles, among them *Scarpia*, *Sharpless*, *Dapertutto*, *Marcel*, *Alberich* and *Gunther*. The accompanying cut shows him as *Mercutio* in "Romeo" and is taken from a portrait by J. A. A. Berrie, the well-known Liverpool artist. It has been sent for exhibition at the Royal Academy, London.

### Louise Homer Helps Place Lockport, N. Y., "on the Map"

LOCKPORT, N. Y., May 10.—Louise Homer was the last artist to appear in Lockport's all-star course of recitals, which introduced also Mme. Schumann-Heink, Mme. Nordica and David Bispham. There was a large audience at the Temple Theater and the glorious voice of the contralto held every one in a spell throughout a program that was exactly to Lockport's taste. Mme. Homer sang a group of German *lieder*, the "Spring Song" from "Samson et Dalila" and a group by her husband, Sidney Homer. She had to give numerous encores.

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Albert A. Van de Mark was the director of this fine course, and though the financial returns have not greatly exceeded the cost—\$6,500—of the four recitals, the result in the matter of placing Lockport on the musical map has made Mr. Van de Mark's efforts more than worth while.

### TRACT FOR MISS GARDEN

#### George Hamlin Tells of One That Wasn't Delivered

George Hamlin was "reminiscing" after the conclusion of the Chicago-Philadelphia Opera Company's trans-continental tour. "I remember one morning when we were in San Francisco," he said, "I was coming out of a telephone booth when the hotel clerk hailed me and said a woman wanted to see Miss Garden. I looked and saw a weird creature, with great gloomy, black eyes and a large basket. 'I must see Mary Garden,' she announced solemnly. 'She will not see you, I know,' I answered, 'because she sings "Thais" to-night, and she never sees anyone on the days she sings.'

"'But she'll see me,' protested the woman eagerly. 'I have something for her which she needs, and it is just because she sings "Thais" to-night that I must get it to her.'

"'There is no use,' I repeated, for I saw the woman was a crank of some sort. 'What is it you have for Miss Garden?' The woman bent over her basket and carefully took from it a large book. She would not let it leave her own hands, but I saw the title and was greatly diverted by the title, 'The Controversy Between Christ and Satan!' Needless to say she did not see Miss Garden."

#### Albert Wiederhold Soloist with Orange Musical Art Society

Albert A. Wiederhold, the baritone, was soloist at the concert of the Orange Musical Art Society in the auditorium of the East Orange High School on May 2 under the baton of Arthur D. Woodruff. Mr. Wiederhold's numbers were "Hear Me, Ye Winds and Waves," from Handel's "Scipio," Schubert's "Du bist die Ruh," "Frühlingsglaube," Bruno Huhn's "Invictus," Worden's "Till I Wake" and Lohr's "The Ringers," in all of which he made a splendid impression. His voice is a resonant baritone and was employed with artistic discretion. The chorus was heard in Henry Holden Huss's "Ave Maria," Thuille's "Dreamy Summer Night," Louis Victor Saar's "Spring," several of the Brahms "Liebeswalzer," Kampermann's "In Sunny Spain" and Henschel's "Doll's Wedding March." The New York Festival Orchestra played several numbers.

Mr. Wiederhold has been engaged for the Potsdam, N. Y., Festival on May 20, this being a return date resulting from his successful hearing there last season.

#### Settlement Orchestra Organized in Baltimore

BALTIMORE, May 4.—The People's Orchestra of the Baltimore Music School Settlement has been organized with Abram Moses conductor. The present membership consists of fourteen boys between the ages of twelve and fifteen and two girls from the Eastern High School. Israel Dorfman, of the Settlement teaching staff, is the first violinist, and Ral Parr, prominent in social circles, will play one of the cellos. Mrs. Harry Black is chairman of the orchestra committee. Lily Bartholomay is director of the Baltimore Music School Settlement. W. J. R.

#### Madison (Wis.) Gives Chicago Orchestra Good Support

MADISON, WIS., May 3.—The first orchestral season at Madison came to a most successful close with the third concert of the Chicago Symphony Orchestra, under the auspices of the Madison Orchestra Association. The University Armory was filled to capacity, about 2,000 persons at-

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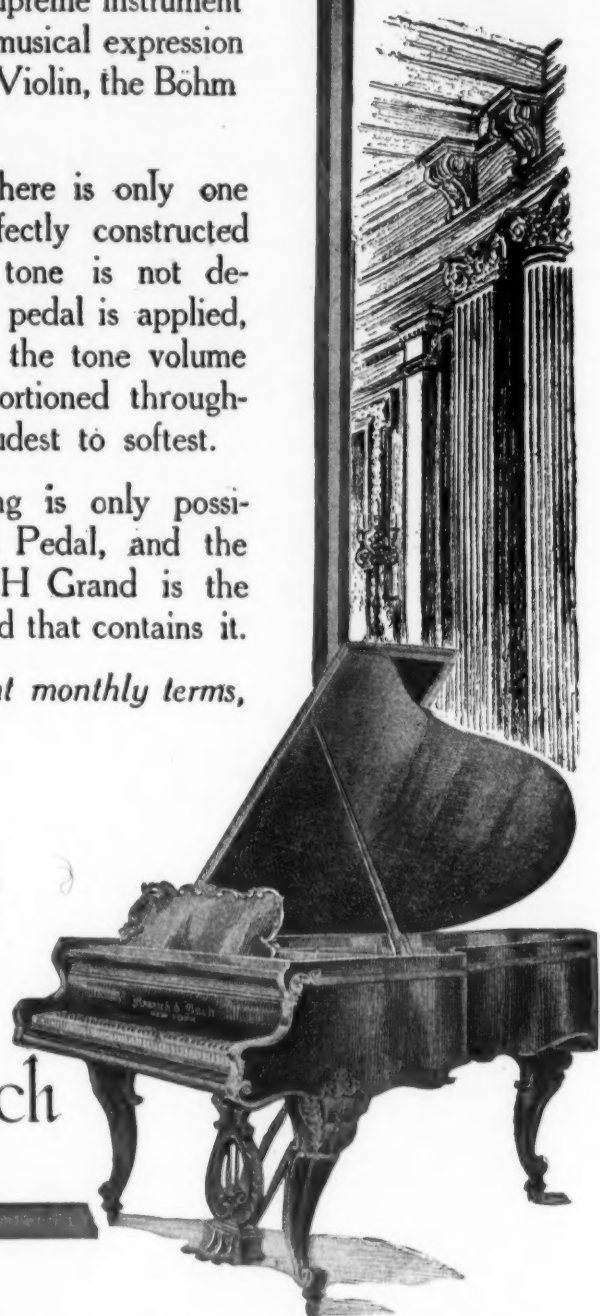
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tending. The program comprised works by Mendelssohn, Tchaikowsky, Strauss, Debussy and Berlioz. Under the direction of Frederick Stock, the superior ability of the orchestra was strikingly brought out. The Chicago Symphony will be brought to Madison for three evening concerts again next year and for one concert for the children in the afternoon. The local orchestral association has 1,450 members. In addition to paying off a debt of \$425 incurred for the use of the University Armory before the association was organized, it will have a balance of from \$200 to \$300 at the end of this year, its first season. M. N. S.

#### John McCormack Wins New Laurels in Brooklyn

Heard by an audience that packed the Montauk Theater, in Brooklyn, to its limits, John McCormack, on Saturday evening, May 3, scored his second triumph of the season in that borough. "Ah, Moon of My Delight," from "In a Persian Garden," Lehmann, was sung with beauty of expression that evoked stormy applause. "Ideale," by Tosti; Schubert's "Serenade," Parkyn's "Le Portrait" and the Coleridge-Taylor "Eleanore" comprised an interesting group, of which the last song found special favor. McCormack's choice of Irish airs included "Has Sorrow Thy Young Days Shaded?" by Moore; "The Dawning of the Day," arranged by Page; "The Dear Dark Head," arranged by Fox, and "Avenging and Bright," Moore-Stanford. With the same wild applause that

followed the Moore-Stanford number, was heard "When Other Lips," from "The Bohemian Girl"; "I Hear a Thrush at Eve," Cadman; "La Donna è Mobile," from "Rigoletto," and "Mother Machree."

Henrietta Bach, violinist, played skillfully the Paganini-Kreisler "Prelude Allegro," Porpora's "Minuet," Friml's "Melody on the G String," "La Capriceuse," by Elgar, and Guiraud's "Caprice." Piano accompaniments were played by Edwin Snyder. G. C. T.

#### Griswold to Sing at Covent Garden

Putnam Griswold's sailing this season at the close of the opera season was hastened by the fact that he has been engaged for a series of appearances at Covent Garden, London, where he has long been a favorite. Mr. Griswold will likewise fill important engagements in Germany, as already told, before his return in the Fall, when, in addition to his appearances at the Metropolitan Opera House, he will fill a number of concert and oratorio engagements under London Charlton's management.

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### TRIO OF CONCERTS IN BIRMINGHAM FESTIVAL

Local Soloists Heard in Addition to  
Cincinnati Orchestra and Christine  
Miller

BIRMINGHAM, ALA., May 6.—The Cincinnati Symphony Orchestra closed its engagement in Birmingham to-night, after participating in three festival programs. Egdeell Adams, backed by half a hundred guarantors, brought the orchestra and its soloists here. Miss Adams is a progressive teacher and pianist, who has recently settled in this city, and who deserves better support than was accorded her present venture. The soloists were in two instances popular local celebrities, Elizabeth Cunningham and Mrs. Truman Aldrich, Jr. Miss Cunningham sang the Polonaise from "Mignon," Thomas, with ease, clarity and sweetness. Her instructor, Mr. Wintermann, of Boston, showed his interest in the young singer by coming down from the "Hub" for the occasion. Her voice is a beautiful organ, phenomenally high and pure. Mrs. Aldrich had not been heard here previously for two years, and her solid musical growth in that time was, therefore, all the more strikingly in evidence. The technical intricacies of the Grieg Concerto were brilliantly disposed of, but her playing showed far more than mere digital skill. Her art has ripened much in dignity and breadth. Both she and Miss Cunningham reaped a harvest of flowers and encores.

Christine Miller proved immensely popular here. Her 'cello-like tones won many expressions of delight. Monday night she gave as an encore "Time of Roses" to her "Don Carlos" aria, and on Tuesday night the Page Song from "Huguenots," after Lia's aria from Debussy's "L'Enfant Prodigue."

Emil Heerman, concertmeister, played the Prize Song from "Die Meistersinger" with power and warmth. Julius Sturm gave a 'cello solo and encore on the matinee program that was much enjoyed.

Philip Greely Clapp conducted the orchestra. He has not a very convincing beat, and, though cordially received by a good-natured audience, the orchestra showed itself to be "many men of many minds" under his baton. Besides their very ragged ensemble, they were weak in the wood winds and scant of breath in the brasses. The strings were fine, well balanced, artistic. Such success as they achieved was due largely to the concertmeister, Emil Heerman. L. A. R.

Marie Sundelius and Rosalie Thornton  
in a Milton (Mass.) Recital

MILTON, MASS., May 10.—Marie Sundelius, soprano, and Rosalie Thornton, pianist, gave a recital in the Milton Town Hall on Friday of last week and increased the popularity which both had earned here before. Mrs. Sundelius has a clear, pure voice, which was especially charming in a group of French songs and in the simple, sweet melodies from her native Sweden. These included Sjögren's "In Dreams Thou Art Near Me," Grondalk's "Mother, Little Mother," and two other numbers. She also sang songs in English by Carpenter, Brewer, Rubner and Mrs. Beach. Miss Thornton's playing grows in fineness and imaginative power from year to year. The sincerity of her performances called forth a sympathetic response from the Milton audience, notably in three beautiful works of Brahms, which too rarely find a place on programs of the present day. In all of her playing Miss Thornton showed musical understanding and never sacrificed the spiritual content of the composition to technical display. T. J.

Brooklyn Quartet Club's Operatic Production Aids Flood Sufferers

For the benefit of the Western flood sufferers, under the auspices of the United Singers of Brooklyn, the Brooklyn Quartet Club again gave the attractive comic opera, "Prince Methusalem," by Johann Strauss on April 27. The production was managed by Carl Figue, and a performance even better in most respects than the former highly successful one was seen. Prospect Hall was used. Max Koppe, stage manager, was heard in the principal rôle of Sigismund, Duke of Trocadero, while that of the daughter, Pulcinella, was taken by Mme. Katherine Noack Figue. Both of these characters were excellently portrayed, a high standard of vocal excellence being displayed. G. C. T.

Youthful Milwaukee Singers Win Concert Laurels

MILWAUKEE, May 12.—Milwaukee's youngest musical organization, the Arion Junior Chorus, was heard in its initial concert at the Pabst Theater Tuesday night under the direction of Prof. Daniel Pro-

theroe, director of the Arion Musical Club. The chorus of four hundred trained juvenile singers, girls and boys, ranging from eight to eighteen years, made an imposing picture on the stage.

The program was opened with the younger choir in Watson's "All in a Garden Fair," followed with "A Child's Prayer," by ten-year-old Gertrude Koch, the prize winner in the Arion's recent gold medal contest in competition with forty other solo singers. The older girls then sang Jensen's "The Mill" and Leona Westhofen played Leschetizky's left hand arrangement of the "Lucia" Sextet. A Mendelssohn duo was sung by several of the older girls and was followed by "The Walrus and the Carpenter." Kathrine Mathais sang a group of songs, the older choir sang "Beautiful Moonlight," and two violin solos were played by Lillian Rahn. Following another chorus number and a declamation the entire junior chorus sang the popular "Erminie" lullaby and "The Lost Chord" with splendid effect. Charles E. Dodge accompanied with excellent taste. M. N. S.

Peabody Conservatory's Former  
Director Seventy Years Old

BALTIMORE, May 4.—Harold Randolph, director of the Peabody Conservatory of Music, has received a letter of thanks from Sir Asger Hamerik, former director of the conservatory, in response to the message of congratulations and greetings sent to him on his seventieth birthday (April 8).

Sir Asger Hamerik is now residing in Copenhagen, his native city, and is recognized as one of the leading musical authorities of Europe. He was twenty-seven years director of the Peabody Conservatory of Music. W. J. R.

Crowd Psychology in Music

[From the Springfield Republican]

Some things one loses, to be sure, by not having the auditors packed tight, shoulder to shoulder—an electric thrill, for instance, that may be due to the murky and much breathed atmosphere; for crowd psychology there must be a crowd. But perhaps music has suffered a little from an excess of crowd psychology; there are at all events some kinds of music which it is good to hear in an atmosphere not too tense, a social pressure which is not too insistent, but allows each hearer to vibrate in his own way.

### KANSAS CITY AUDIENCE THRILLED BY FREMSTAD

Soprano Sings Operatic Arias and Scandinavian Folk Songs with Delightful Effect

KANSAS CITY, Mo., May 3.—The last concert in the splendid series which W. A. Fritschy has offered this season was given on Tuesday afternoon in the Shubert Theater by Mme. Fremstad, the peerless Wagnerian soprano, who has never before been heard here outside of opera. She is one of the few opera singers who can go upon the concert platform and still give her audience the best of herself. The program embraced two arias, "Dich Theure Halle," from "Tannhäuser," and "Vissi d'Arte," from "Tosca"; two groups of German lieder and a group of Scandinavian folk songs. The large audience was unusually enthusiastic and several of the songs had to be repeated. The stirring "Cry of the Valkyries," for an encore, closed one of the best recitals of the season.

Charles Gilbert Spross, besides his accompaniments, played several solos, the best of which was the Dohnanyi "Rhapsodie," op. 11, No. 4. He created a fine impression.

The last meeting of the Kansas City Musical Club was held on Monday. A good program was given, the subject being "A Model Recital Program." The new officers for the coming year were installed. They are: President, Mrs. Arthur Brookfield; first vice-president, Mrs. Robert O. McLin; second vice-president, Cora Alden; secretary, Marguerite Stone; treasurer, Mrs. E. C. Ellis; chairman piano department, Edith Chapman; chairman vocal department, Mrs. George N. Fuller; chairman violin department, Vera La Quay.

Two of the young pianists were heard this week. Rose Miller is a member of the Busch Pianists' Club, which is made up of the pupils of Mrs. Carl Busch, from which have come some of our best musicians. She gave a fine program on Monday evening in Morton's Hall, displaying considerable talent, especially in the Beethoven Andante in F and MacDowell's "To the Sea." She was ably assisted by Ella Schutte, soprano; Phoebe Brooks, violinist, and Clara Blakeslee, accompanist.



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## Two of Hungary's Leading Composers Now in America

National Color in the Works of  
Arthur Hartmann and Lajos von  
Serly—Fundamentals of Hun-  
garian Music—The Gypsy In-  
fluence—More Instrumentalists  
Than Singers in New York's  
Colony

By IVAN NARODNY

THE number of Hungarians in various New York orchestras, bands and instrumental groups of a social character is proportionally far larger than the number of their singers. As fond as a Hungarian is of song he is never happier than when he can listen to the half-lugubrious, half-wild strains of some gypsy orchestra. This is true of the Hungarian nobleman, peasant, and intellectual. Close association with gypsies has placed a certain gypsy stamp upon his musical taste. Although of Mongolian descent racially and closely related to the Finns, Estonians and Japanese, yet the Hungarians have remained perfect traditionalists in their esthetic conceptions. Hungarian music, as a whole, has always impressed me as a mixture of romantic rhapsodies and Oriental ballads. It seems to combine Mongolian weirdness and Slavic passion with wild, gypsy-like characteristics.

Franz Liszt, the famous Hungarian musical genius of the last century, could hardly have given a better name to his creations of national color than "Hungarian Rhapsodies." I have felt in most Hungarian compositions, song, piano piece or instrumental work, elements of rhapsodic nature. Like the poems of Petöfy and the stories of Maurus Jókai, Hungarian music has impressed me as an art of a strong impressionistic nature. But Brahms's attempt to use Hungarian folk melodies for a series of compositions was a failure, for they became more German than Hungarian in his hands.

Hungarians already had their individual composers of striking power and originality when most of the musically dominating nations of the present day were merged in intellectual night. Sebastian Tinodi, for example, who lived about 1550, composed ballads and songs which he sang himself and accompanied on a guitar-like instrument, while giving recitals as a troubadour. Not less significant were Czernak, Lavotta and Bihari, who lived in the first half of the eighteenth century. They were all men of more or less bardic type and voiced their sentiments in folk song-like melodies—simple, direct and occasionally full of pathos.

As in most of the European countries, so in Hungary, the nobleman has been a curse in his influence upon the national color and quality of music. Just as the average Hungarian is a born artist, so the Hungarian nobleman has remained antiquated and artificial in his views and feelings. He has treated music as a gypsy art and looked at a musician condescendingly. The noblemen never permitted their children to study music and maintained that instead they could hire gypsy musicians as much as they wanted. For this reason the Magyars have remained in their national individuality behind the Finns. Finnish music has more of an epic, Hungarian more of a lyric tendency. The Finn is a born singer, the Hungarian a born fiddler. Finnish music is more an outgrowth of folk songs, Hungarian of folk dances.

### Hungarian Composers of To-day

The Hungarian nation may be proud of its group of modern composers—men like Eduard Mihajlovics, François Erkel, Michel Masonyi, Edmond Farkas, Akos Buttukay, Jean Arány, Bela Bartok, Arthur Hartmann and Lajos Serly. "Toldi," the opera by Mihajlovics, is a creation of ultra-Wagnerian style and has been called one of the most powerful pieces of Hungarian stage music. Masonyi's compositions have a strict academic and slightly abstract flavor, but the Second Symphony of Buttukay has impressed me as one of the most original of Hungarian instrumental works, although his symphonic poem "Salambo" is not much inferior.



A Hungarian National Minstrel Chorus Conducted by Lajos von Serly

Ernest Dohnanyi's works have not been of less originality and he reminds me much of Tschaikowsky in his various instrumental works.

But the purpose of this article is to deal more or less with Hungarian music in New York and in America generally. Few people in this country know that Arthur Hartmann, the distinguished violinist, is also a gifted composer of a great number of songs, musical plays and instrumental works of powerful character. Almost half of his works bear the stamp of native color, for Mr. Hartmann was born in Hungary, though he arrived in this country as an infant. Hartmann's masterpieces of Hungarian nature can be called his eighteen rhapsodies, his symphonic poem "Timar," "Szall a Madar" and "Szamonsaij," the two latter published by Otto Junne in Leipzig. Unfortunately I have heard only fragmentary parts of Mr. Hartmann's compositions, especially of those of Hungarian origin. But whatever I have heard has sounded sincere and beautiful, slightly realistic, but romantic and full of vigor. His song "Requiem" is a masterpiece, and his choral composition, "Through the Lonely Halls of the Night," is most majestic. There are many gems among his thirty-six songs, most of which are published in Europe. More of an exotic nature are Hartmann's symphonic poem, "Und Gott sprach" and a musical melodrama, "Christ in Hades." It seems to me that, as in works of Tschaikowsky, so in most of Hartmann's there is noticeable a strong tendency to mysticism and ecclesiastical sentiment.

### Work of von Serly

While attending a Hungarian musical evening at the Hungarian House in Seventy-eighth street, New York, I was told by a singer that there was living in this city at present Lajos von Serly, one of the most popular of Hungarian composers, especially of light operas and instrumental pieces of popular character. As I had myself seen some of Mr. Serly's musical comedies and operas as a boy in Russia, of which I remember distinctly "The Rose of Alhambra" and "The Bohemian Girl" I was not a little pleased at the happy opportunity to pay a visit to the "Hungarian Johann Strauss" and hear something about Hungarian music from such an authority. Of Mr. Serly's operas and musical comedies those best known are "Virgil and Marcia," "The Rose of Alhambra," "The Outlaw," "The Bohemian Girl" and "The Kiss." From his songs known all over the world may be mentioned "Das Lied von Haselein," "Traurig singt das Voegelchen," "Cigany Panna," etc.

As a pupil and protégé of Liszt, a schoolmate of Gustav Mahler, Millöcker and many other celebrities, Mr. Serly has had a life full of thrilling experiences. He has figured alternately in the musical life of his own land and in that of Germany. He has been conductor of orchestras at various Hungarian provincial operas and was at one time the director of the Kisfolydu Theater in Buda-Pesth. He also organized his own private orchestra and opera company and toured through Europe. For some time he was conductor at the Kroll Theater in Berlin and an assistant conductor in Vienna. Fate finally brought him to New York.

So far as I have been able to judge Mr. Serly's compositions they are more of a classic than ultra-modern type, although I could catch distinct passages of purely Magyar color, especially in his overtures and gypsy songs. Although a brilliant master of the piano it seemed to me that his best pieces are his comic operas and various smaller instrumental works. Mr.



Lajos von Serly, Hungarian Composer and Conductor, Now in New York

Serly is sure that sooner or later he will produce his Hungarian operas in New York.

"It took some time before I learned the taste and spirit of America," said Mr. Serly. "This country has many beautiful and fascinating traits that I could not find at home, but the trouble with American music is that the people here think it can be placed upon a financial basis. That is a wrong conception. Business and art are contradictory terms. If America wants to have art it must grow from the heart and soul of the people, not from any banker's counter. It has to be a spontaneous, not a forced or artificial affair. Drama, and music to a great extent, have been looked at here as a commercial proposition, and that has been detrimental to their natural development. When I came to New York I was utterly disappointed to find that there was only one private opera for the five million population, while in Europe there is an opera for every town of more than twenty thousand inhabitants. You can hear in Buda-Pesth not less than a hundred various operas during a season, while in New York you hear only two dozen.

### Why Liszt Didn't Come

"In this connection Liszt told me a very interesting story, which, I think is little known generally. 'I was invited to make a journey to America,' said Liszt, 'and had consented and made preparations for my departure, when I was told that a prominent New York millionaire had been the cause of the invitation, and that he had guaranteed the success of my tour and paid the expense of my trip there and back. He had boasted to the Austrian Ambassador: 'Why should I go to listen to Liszt in Europe when I can afford to have him here in America.' Suddenly I changed my plans and said, 'No, my dear millionaire, you can buy whatever you want, but art is unpurchasable. I am not going to sell my art for your money, if that is the fundamental issue. And I refused to go.'"

"What is your impression of Hungarian

musical life in New York?" I asked Mr. Serly.

"Why, it is all right, so far as its moral tendencies are concerned, for it is very beautiful of the working people to come together once every week and spend a few hours in the practice and hearing of their native melodies. But in an artistic respect they can accomplish little."

### Four Singing Societies

Besides a dozen or more Hungarian bands and orchestras there are four Hungarian singing societies in New York, two of which have their headquarters at the Hungarian House. I attended one rehearsal of the Workingmen's Singing Society, "Liberty," a male chorus of about sixty men, and found them well trained in more than half a dozen of their native compositions. There were energy and enthusiasm in the singing of their simple folk song-like anthems of freedom. This same chorus sang several powerful numbers during a socialistic meeting at Carnegie Hall, where their performance showed still more finish than on the former occasion. A. Lossinsky acted as conductor.

### Sunday Concert Bill Passed in Rhode Island

PROVIDENCE, May 7.—The Sunday concert bill, providing for the holding of concerts here on the first day of the week has been passed, much to the satisfaction of local musicians, and next season many musical offerings will probably be given on Sunday afternoon or evening, as is the case in Boston. The bill, which was introduced at the instance of Albert M. Steinert, Hans Schneider, Warren R. Fales, leader of the American Band, and other musicians of the city, provides that "such license may authorize the performance for pay or profit of vocal, instrumental or orchestra concerts of a serious, classical and educational nature, without scenery or costume, between the hours of 3 p. m. and 6 p. m. and after the hour of 8 p. m. on the first day of the week, but no such license shall authorize the vending or serving of any foods, liquors or refreshments of any kind or nature on the first day of the week."

G. F. H.

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## HOW PIANIST TOSELLI WOODED PRINCESS LOUISE

THE pianist Enrico Toselli, who married former Crown Princess Louise of Saxony, has written his memoirs, which he entitles "My Marriage with Louise of Saxony: A Romance of Love in My Defence." The book is just out in Italian, but English and French translations will shortly be published. Quotations from the book have been published recently in the New York Sun.

Toselli married at twenty-four years, and candidly confesses that he made a mistake. He says:

"I only relied on my love and on that showed by the person I adored. So far I refrained from publicity, not to betray intimate sentiments which were very dear to me indeed. Another person in my place would have availed himself of the advantages of such a marriage by self-advertisement. I refused good offers to give concerts because I realized that I was no longer considered as a concert artist, a virtuoso and a composer, but a rare animal, and managers wanted to exhibit the husband of an Austrian archduchess who

was the wife of a Crown Prince now a King.

"When my wife and I disagreed and I clearly realized my situation, then she openly treated me as a blackguard and a brutal, drunken and gambling husband. She no longer considered me as the son of respectable parents, as an artist, whose work had been heard and applauded in the principal cities of the world, but simply as a man who was kept by his wife. I still kept silent, although the crisis deeply wounded my heart and my parents and friends insisted that I should justify myself.

"I married on account of a child that was to be born. At my request the courts took this child from its mother and entrusted its custody to my parents. I now live day and night near my son and I have the duty of his education. I write these Memoirs so that when my son becomes a man and knows the truth he will not be misinformed. I have decided to recount the story of my marriage and my life with Louise of Saxony based on authentic documents. My object is neither defence nor attack. This task has been imposed on me by my conscience to safeguard my child and it is the story of the woman who loved me and of the mother of my son."

### "The First Kiss"

Signor Toselli's book contains thirty-six chapters. The first is entitled "The First Kiss," and tells how the young composer met the Princess and fell in love. He was introduced to the Princess by her music teacher. The Princess invited him to her villa at Bellosguardo on a hill outside Florence and they motored there one calm Florentine evening. The Princess asked Toselli to play for her the "Berceuse" of Grieg, a Chopin "Nocturne" and "Polonaise" and a Liszt "Rhapsodie."

The Princess insisted on accompanying the pianist back to Florence at about midnight. She sat near Toselli and when the car crossed the Arno she leaned toward him and whispered significantly: "I need to prove new sensations to-night. I do not know the cause of my strange agitation but I have an intuition that a new hope is arising. Oh, if it were only true!"

The Princess invited Toselli to her villa again when she was alone. When he went he found her sitting in front of the fire. She had removed her slippers and was warming her feet coquettishly. Toselli played the piano and the Princess was so enraptured with the music that she gave him her hand to kiss.

"Have you ever been in love?" asked the Princess.

"Your Highness, I am only twenty-four years old," he answered.

"Still," said the Princess, "you have traveled and met many people. Your art brought you in contact with the world. Besides you do not look as if you were still a schoolboy."

The dialogue continued and the Princess finally asked Toselli whether he thought that some day he would fall in love. Toselli assured her that if he met his ideal he would dedicate his whole life to her. It was dusk. The Princess and Toselli went to a window and looked long at the Florentine country, the olive trees, the hills, the Arno and the city with its many lights. They did not speak. When the mist covered the view from sight and all was dark a servant interrupted the reverie and brought in a lighted lamp.

The Princess then stood before Toselli and looked at him long. Suddenly she asked him: "What can I do for you?" Toselli replied: "Princess, there are decisive moments in our life. I am an artist and I see love and sorrow before me. Can you show me the way to either? I am your slave. Make a sign and I shall obey."

"One of her hands met mine," writes Toselli, "and she caressed my face with the other, then she said in a whisper: 'I shall be the friend who will never leave you in sorrow or in happiness. I shall watch over you like a guardian angel.'"

"Your Highness," I replied, "I am infinitely grateful, but may I ask, without offending you, whether the friendship you offer me will last forever?"

"She drew me toward her and said: 'I shall be the woman you love and the faithful companion of your life. My love is

proud, great and unchanging. My trust in you is deep and immense. My affection will surround you with a silent tenderness."

"I closed my eyes and our lips met for the first time. \* \* \* I left the villa and when I was back in Florence I crossed the darkest and most deserted streets. I was afraid to meet any one who would guess what I was hiding."

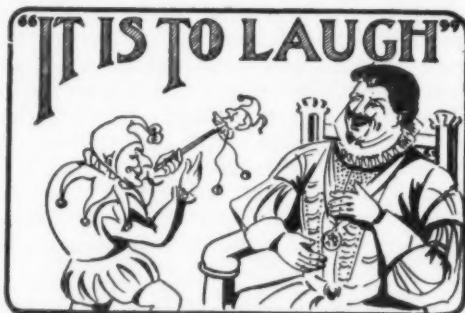
### "Story of an Operetta"

Another chapter of Signor Toselli's memoirs is entitled "How I Was Dragged \* \* \*" and it deals with the incidents which led to the marriage.

Toselli explains among many other interesting episodes of his married life the so-called "Story of an Operetta." He writes as follows: "There was a lot of talk about my musical collaboration with the Princess of Saxony in connection with an operetta we decided to write together. The title was to have been 'The Beautiful Frances.' I never denied this episode because it was in part true. I went to Milan and met my friend Paola Reni, who suggested that the Princess should write the libretto of an operetta which I would set to music for Signor Sonzogno. My wife accepted, came to Milan, saw Sonzogno and signed the contract."

"I consented to the work for my son's sake, since I realized that if the Princess could make a name in literature she would naturally rise in public estimation. Four days after the contract had been signed the Princess refused to write the libretto. She said she was afraid that the court of Saxony would withdraw her allowance. The reason she gave for her refusal was of course a mere excuse, since the Princess's allowance is part of her dowry and the court of Saxony has no right to deprive her of it."

The ex-Princess of Saxony, who is now in Florence, is indignant at the publication of her husband's memoirs, and she told her friends that the book affords a proof that Toselli never loved her.



"It is true I can't sing very well," said the cat that had just swallowed a canary, "but I have a good deal of music in me, all the same."—Musical Observer.

A very neat little anecdote is told of Dickens in Mr. Lightwood's recent book dealing with the novelist's references to music. One night a gentleman visitor insisted on singing "By the Sad Sea Waves," which he did vilely. Moreover, he wound up by a most unexpected and misplaced embellishment or "turn." Dickens found the whole ordeal very trying, but managed to preserve a decorous silence till this sound fell on his ear, when his neighbor said to him: "Whatever did he mean by that extraneous effort of melody?"

"Oh," replied Dickens, "that's quite in accordance with rule. When things are at their worst, they always take a turn."—Musical Observer.

An organist with a sense of humor is still chuckling about an announcement that was made on a Sunday morning by his pastor in a Fifth Avenue church. The pastor said:

"I hope that every one will come to our lively, bright and inspiring service this evening. Subject: 'Watching a man die.'"—New York Sun.

A young woman member of a Brooklyn church choir that is known in the parish for its deficiency in harmony went to the pastor and asked him when he would begin paying salaries to the vocalists. She said she was studying music and a salary would help her along quite a bit.

"Salary!" said the reverend father, with a low whistle. "Salary! Why I'm thinking of paying the congregation for coming and hearing you folks sing."—New York Sun.

As almost everybody knows, there is a staircase waltz in "The Count of Luxembourg," and a German patron of a theater in a neighboring city where the Lehar operetta was booked wanted to know about it.

"Vot iss der show next week?" he asked at the box office.

"The Count of Luxembourg," was the answer.

"Has it got der shmeerkase valtz?"

"Sure."

"All right," said the German. "Gif me two seats in der middle of der week."—New York Telegraph.

"I've got a new idea for your performance of 'Hamlet,'" said the farce-comedy manager who has ventured into the legit.

"What is it?" asked Mr. Stormington Barnes.

"Every time anybody drops dead in the last act let the man in the orchestra hit the bass drum."—Chicago News.

HARROWING THOUGHT.—Germs are bad, of course, says the Galveston News, but they could be worse. Suppose they sang at their work!

## Mildred Goodfellow's Springfield (Ill.) Recital Pleases

SPRINGFIELD, ILL., April 30.—Mildred Goodfellow, mezzo soprano, of Chicago, gave a much admired recital last night at Grace Lutheran Church. She was assisted by Theoline Pohlson, violin; John Starr Stewart, cello, and Agnes Dubois Huntington, piano. Esther Skoog was Miss Goodfellow's accompanist. Miss Goodfellow possesses an appealing soprano voice, which shows careful training, combined with wide range and purity of tone. Her interpretations display musical understanding and depth of feeling. Her enunciation in both her German and Italian songs was clear.

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## WHEREIN WAGNER'S IMPORTANCE LIES TO MUSICIANS OF TO-DAY

Permanent Greatness of His Works Attributable to Just Those Properties Which Are Wanting in Music of the Moderns and Ultra-Moderns—Not Eccentricities of Form but Exaltation of Spirit—Wagner as a "Classicist"—Makeshifts of His Imitators—His True Philosophy—What Can the Centennial Observances Accomplish?

By HERBERT F. PEYSER

THE practice of rendering centennial honors to genius of the transcendent order will be found in the last analysis to involve a certain element of paradox. For the loftier the stature of the particular genius and the more lavish the commemorative pomp and circumstance, the more emphatically is the clearly reasoning observer likely to be impressed by the superfluity of it all. In truth the majority of those whose achievements are such as to make them the worthiest subjects of conventional tributes have relatively little actual need of them. That which their creative faculties have conjured into being will be perceived to have leavened the progress of humanity so effectually, so radically to have influenced some one essential phase of existence, so inextricably to have

historical or sentimental or anything save intrinsic.

Just what the festivities in connection with the present centenary of Richard Wagner are likely to bring forth, aside from a temporarily increased number of performances of his operas and a fresh crop of critical dissertations on his work and personality, is not easy to see. It may be recalled that when the hundredth anniversary of the birth of Chopin was commemorated a few years ago some one questioned—and not inaptly—the necessity of it all, averring that "we celebrate Chopin festivities every year." Considering the enormous vogue of Chopin's music, its perennial popularity and ubiquity, it is impossible not to recognize the propriety and pertinence of this observation. For similar reasons it must be acknowledged that neither Schumann nor Liszt centennials were in the deepest sense necessary.

### Every Year "Wagner Year"

Now the proportion of Wagner's total output that continues yearly to receive presentation is considerably larger than that of Chopin and Schumann or Liszt. Nine out of his eleven stage works, (one is perfectly justified in disregarding his early "Liebesverbot" and "Die Feen," which never received serious consideration anywhere) each in the full flush of vitality, hold the stage in America while neither "Rienzi" nor the "Flying Dutchman" is yet deemed defunct in Europe. An estimate of the total number of performances annually given his operas throughout the musical world will show him to be the most popular of all opera composers, while his vogue when transplanted to the concert hall is no less astonishing. The "Wagner concert" was, in its original estate, a makeshift device, an "educational" function *par excellence*, a measure undertaken by its founders as little more than a means to an end. It accomplished its purpose but evolved incidentally into an institution of permanent qualities. And to-day there is—aside from the appearance of some exceptionally popular soloist—no surer way of enticing an otherwise unresponsive public to the concert hall than the announcement of an all-Wagner program. Wherein, therefore, except in a multiplication of such customary activities, is this particular festivity to differ greatly from those "annual festivals" of which one can speak with even more justice than in connection with Chopin?

No one in this year of grace refers to a "Wagner question," for the mere reason that the existence of such a question is no longer admitted. The one-time opposition has conceded practically all those points so savagely debated. There is a widespread disposition to surround Wagner with the halo of classicism. A tendency of the kind is not unwarrantable nor is it altogether uncalled for in the trend of circumstances. The greatest in art must inevitably incline toward the conditions implied by classicism. But while the totality of Wagner's achievements has indisputably done so it is impossible to dismiss him thus curtly. There both is and is not a Wagner question to-day. That one which the agency of years and advance has gradually elided was, by comparison with the remaining one, superficial.

That which has attained to the Olympian serenity of classicism is apt to lack a very weighty or immediate bearing on



Wagner and His Most Violent Critical Opponent, Dr. Hanslick

the problems confronting a later age. On the basis of such a fact one is moved to hesitate before investing Wagner with a dignity of this kind. His artistic significance at the present time and the relation of his aesthetic principles to those directly underlying contemporary tendencies are of a nature that rather prohibits his inclusion in the category of the unquestionably classical. It reveals itself to-day in its broadest and most exalted aspects. And those who fail to appreciate its import at this juncture can no more be said to have comprehended the eternal essence of the Wagnerian art than such individuals whose admiration of a Beethoven symphony bases itself upon its fine symmetry of form can be credited with a true understanding of the genius of Beethoven.

### The Latter-day Trend

The trend of latter-day composition is such as to leave the precise spiritual nature of its goal in doubt. Like an efflux of lava, music will be seen to have divided itself into a number of streams that advance along paths more or less divergent. To acknowledge the aesthetic validity of one of these tendencies is sometimes to nullify the legitimacy of another. But in looking back over the picturesque and variegated achievements of a generation it is impossible to evade the one gripping fact that barely any works of qualities that can in the highest sense be defined as lasting have been forthcoming. The language of music has been enriched by a multitude of new expressions; the vocabulary of harmony, counterpoint and orchestration has been right royally augmented. But in the cultivation of their novel manner of discourse composers have been inclined to overlook the question of matter.

The value of an art-work is directly proportionate to the degree in which it voices some aspect of the eternally valid. And though the external integuments of this are liable to modification by the action of time its essence remains unalterable. Basically the spiritual essence of great art is in one age what it is in another. And it is

preposterous to assume that the passage of years can refute this principle so that art of the highest species can eventually be created out of elements not ideal. And when we dissect the great body of contemporaneous music in quest of its idealism how pitiable, as a rule, is its status. It lacks upward reach, it lacks essential nobility, it lacks broad humanity. The ultra-modernist is a specialist in petty foibles, eccentricities, abnormalities. But how often is he the prophet of those forces which underlie human upliftment? Debussy grazes peaceably in a sphere that is significant but restricted. Strauss—far more of the earth earthy—does "tragedy—comedy—historical—pastoral" feats with all the liveliness of a frisky colt, and, while retaining his characteristic manner of utterance, cruises about arbitrarily, innocent apparently of any fixed artistic terminus.

### Strauss's Message

Obedience to the loftiest spiritual impulses led Beethoven from the naive effusiveness of his first symphony to the supreme glory of the ninth, and Wagner from the glittering superficialities and, as it were, physical exuberance of "Rienzi" to the ineffable summits of the "Ring" and "Parsifal." If we seek for evidences of any supernal message in the progress of Strauss what do we encounter? After an aspirational beginning in "Death and Transfiguration" a sudden swerving to the bizarre, the cynical or the grotesque; a subsequent lapse into the turgidities of sanguine melodrama and finally buffoonery and burlesque. In a manner these practices may reflect certain characteristic tendencies of the period which witnessed their origin. But that they voice an enduringly deep-seated spiritual communication is open to grave question.

Listen to the "Don Quixote," the "Heldenleben" and the "Domestica" to-day, when their technical luxuriance has lost some of its pristine power to daunt us, and mark how they have begun to fade. It is not without deep reason that the much

[Continued on next page]



Hubert Herkomer's Portrait of Wagner in 1877

become ingrained in part of the very texture of life that humanity's tinsel endeavors to express figurative thanks are, in a manner, impotent and puerile.

Especially is this true in the case of the master minds of musical creation. Their hundredth anniversaries are observed with more or less zest, and will, of course, continue indefinitely to be so celebrated. But little more significance can accrue from the practice than the awakening of a certain amount of temporary interest among those not previously interested, or the brief resuscitation of some inferior work of the composer the value of which, as a rule, is

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## WHEREIN WAGNER'S IMPORTANCE LIES TO MUSICIANS OF TO-DAY

[Continued from page 15]

simpler but more elevated "Death and Transfiguration" surpasses them in popularity.

All of this may appear to bear little relevancy to the subject of Richard Wagner. But the supreme importance of Wagner to the musician of to-day is precisely because of such conditions. There is no need, to be sure, of confining oneself to Strauss and Debussy in order to exemplify them. But the great body of modern composers in Germany and France to-day are proceeding in similar fashion and their influence has spread far beyond their home boundaries. The permanent greatness of Wagner's works lies in their embodiment of those properties which we have just enumerated as wanting in the music of the present. Those features of his art over which the battle once raged so fiercely were merely transitory. No one to-day is shocked by his dissonances, outraged by his modulations, baffled by his unadorned melody or perplexed by the plan of his vocal writing. But that which embalms his works with an immortality like Bach's and Beethoven's is the exaltation of spirit which animates them.

Wagner wrote voluminously about his art, and hence also about that of other people. It was, of course, a perfectly natural way to expound his purposes to a world which misunderstood him, and which sought vehemently to traduce that which required strong mental co-operation to be clearly grasped. But whereas many of his writings form invaluable documents in the matter of settling mooted points regarding practical execution and the establishment of correct traditions others have done more harm than good—harm which the course of time did not totally efface. It was Wagner's unfortunate propensity to expatiate at length upon abstruse philosophical minutiae culled from a wide variety of more or less noteworthy sources. As his literary style was not always ideal in its lucidity what wonder that many a reader should be dismayed by the maze of metaphysical speculations in which he was likely to find himself enmeshed? Moreover, in expounding the significance of his artistic creations what more obvious than for the composer to see in them sundry manifestations of this or that philosophic doctrine and hence to elucidate it in terms of such? Whereupon commentators found in his dramas attempts to set dry metaphysical abstractions to music. The years have not totally extirpated this tendency. To this day may be found those who profess to see deliberate philosophical intents in the colloquy of *Mime* and the *Wanderer*, in the ecstatic yearning of *Tristan* and *Isolde* for death, so that their felicity of the moment be not lessened (what lover has not, at some time or other, expressed exactly the same wish?), in *Hans Sachs's* meditations upon the manner in which persons lose their heads over a trifle, in *Wotan's* desire for the annihilation of the gods to end his troubles.

Any attempt to defend these episodes against such a charge would be about as absurd as seriously to set about finding something genuinely recondite or esoteric in them. The true philosophy of Wagner is as simple as it is of transcendent grandeur. It will be found sublimely epitomized in the concluding pages of the "Götterdämmerung," in the "Liebestod" of *Isolde*, at the close of "Meistersinger," in the final apotheosis of "Parsifal"—different in each instance in objective guise but fundamentally the same in substance of spirit. Whatever effect his philosophic readings and reasonings may have exerted upon him his artist instinct guided him unconsciously, perhaps, but none the less surely when he shaped his dramas.

### The Imitators

That the influence of Wagner resulted in a pretentious brood of imitators and epigones is known to every musical babe and suckling today. His musical style was copied until it ran the danger of becoming stereotyped. But being unable to en-

compass the greater aspects of his art they were forced into makeshift devices of their own, some of which bore fruit.

Italy seized upon the idea of dramatic verity which he had emphasized, interpreted it in a fashion concordant with its particular tastes and evolved the "verismo" institution, regardless of the fact that the sordid blood-and-thunder materials that form its generic constituents involve elements utterly inimical to the Wagnerian conception of the expressive possibilities of music drama. In considering Wagner's

to closely in the case of Wagner. Venomously slandered and reviled during his life as an artist and a man, until it was possible for an enterprising individual to compile a whole lexicon of contumely, it is not astounding that there still remain some ill-disposed to desist entirely from fault-finding. For Wagner's influence as a personality, as well as an artist, reaches back from the grave. That he was a soul of Napoleonic imperiousness and magnetism must inevitably be sensed by all who peruse his letters or who read any writing of his at all autobiographical in its import. The prudish howl that arose in many quarters when the "Autobiography" appeared two years ago was the definite echo of the battle of a half a century earlier. Constrained to bow to the pronouncements of time respecting his works, there was one possible device left—to execrate afresh his character as an individual.

From conventional ethical standpoints it is undoubtedly true that Wagner's character is in many respects vulnerable. Nor is it always possible to discover extenuating circumstances that shall satisfy an ordinary workaday mortal. The world often playfully excuses the lapses of genius with the jocular verdict that geniuses are insane and hence irresponsible. Those who thoughtlessly bandy about such sentiments build better than they know. The quality of genius connotes abnormality of some sort. And this difference between the purely average being and the genius is generally bound to manifest itself in other ways than the mere exercise of those higher faculties which distinguish him from the generality of mortals. Doubtless in the cause of the progress of humanity appreciation of genius will also be understood to imply reasonable condonement of certain frailties inseparable from the abnormal.

But in the case of Wagner are not a "Meistersinger" and a "Parsifal" proof sufficient of a fundamental nobility of soul before the resplendency of which all pettiness must melt away and vanish?

Frieda Peycke, the California song writer, was the guest of the Matinée Music Club of Philadelphia, at the last meeting of that women's musical organization. Miss Peycke plays the accompaniments to her original compositions and shows unusual talent in the delivery of dialect and children's songs.

## FAURÉ'S "PÉNÉLOPE" WINS CRITIC MELTZER'S PRAISE

One of the Noblest and Most Impressive Works Yet Produced in France, He Says of New Opera

At the Théâtre des Champs Elysées in Paris on May 9, a large and critical audience, including Rostand, the poet; Lina Cavalieri, Augusta Doria and many composers and critics, attended a dress rehearsal of "Pénélope," the masterpiece of Gabriel Fauré, director of the Conservatoire.

The work, according to Charles Henry Meltzer, critic of the New York American, who is now in Paris, is one of the noblest and most impressive yet produced in France. It tells in tones and words the classic tale of the return of *Ulysses*. The music, although sometimes hard on the singers and wanting in contrast, reaches great dramatic heights. The part of *Ulysses* was admirably sung and acted by the French tenor Lucien Muratore.

Lucienne Bréval made a charming *Pénélope*. At the end of the first act the audience shouted its approval for ten minutes. "Pénélope" might, none the less, bore Broadway, for it is too severe and too symphonic to suit the average New York audience.

The libretto of René Fauchois, based on the "Odyssey," is simple and dramatic. In the first act it shows *Pénélope* at her eternal weaving, listening to the suitors who in turn plead to her and threaten. The arrival of *Ulysses*, in beggar's rags, at the palace of his devoted wife, gives a new turn to the story told in the opera. It occurs toward the end of the first act.

In the second act *Ulysses*, still unrecognized, is questioned by *Pénélope*. His passion all but leads him to betray himself. But the surprise with which his spouse hears his strange answers checks the hero.

The third and last act introduces the classic episode of the bending of the bow, the massacre of the suitors and the recognition of *Ulysses* by *Pénélope*, followed by the paens of the joyful people of Ithaca.

A new romantic opera, "The Clarinet Maker," has just been produced in Bamberg, Germany, with unusual success.

Georges Baklanoff, the Russian baritone, has been singing *Jack Rance* in "The Girl of the Golden West" at Monte Carlo.

München.  
Königl. Hof- und National-Theater.  
Samstag den 10. Juni 1865.  
Außer Abonnement.  
Zum ersten Male:  
**Tristan und Isolde**  
von  
Richard Wagner.  
Personen der Handlung:  
Tristan, König von Cornwallis. Herr Scherer von Gersdorff.  
Isolde, Königin von Cornwallis. Frau Scherer von Gersdorff.  
Kornwall, Herr Winterberger.  
Melis, Herr Klein.  
Brangäne, Frau Klein.  
Ein Herr, Herr Klein.  
Ein Götterbote, Herr Klein.  
Schiffswart, Ruderer und Knappen, Herr Klein.  
Zertrübter Lieb, das Bild zu 12 H., an der Kasse zu haben.  
Hrsg. Herr Stigl.

Facsimile of the Program at the First Performance of "Tristan"

dictum to the effect that the myth is the only appropriate subject for operatic treatment, it is well to receive his assertion in the spirit rather than the strict letter. The idea in its broadest sense should be taken as implying that only such subject matter should be utilized for operatic purposes as is sufficiently remote to prevent the intrusion upon the play of elemental emotions of the commonplaces of life, the musical representation of which is either ludicrous or impossible. With the acceptance of so eminently well-grounded and aesthetically solid a premise, the clamor for opera founded upon contemporary questions and up-to-date incidents will be recognized as a pitiable artistic misconception. A work devised to such an end must be by its very nature ephemeral, losing that very appeal which it is supposed to foster as soon as time has altered those conditions of life that called it into being. It was not without cause that the composers of the seventeenth and eighteenth centuries peopled the operatic stages with the heroes and gods of ancient Greece and Rome.

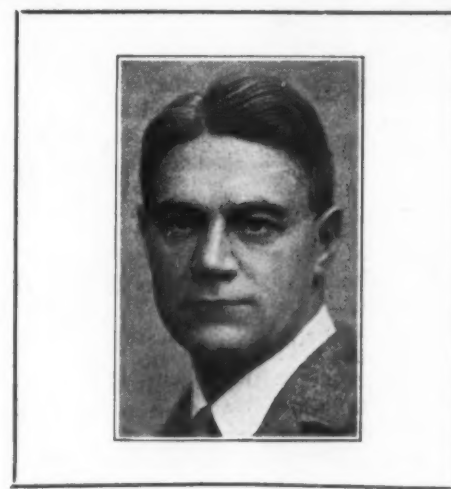
That flourishing modern cult for the propagation of literalism in art has been careful to formulate against Wagner certain charges that, viewed in the light of its most sanctified dogmas, are undeniably irrefutable. Among a surprisingly large number of habitually perspicacious individuals the belief obtains that complete sympathy with the Wagnerian achievement is scarcely possible to-day because of certain "childish" elements whereof the dramas are constituted. The present sophisticated age (so, at any rate, runs the argument) cannot be expected to accept in seriousness the paraphernalia of talking birds, singing dragons, magic rings, enchanted potions, miraculous swords, and so on and so forth. And thus in one respect, at least, the world of to-day must withhold its unconditional acceptance.

The point is not one that admits of fine controversial distinctions and the literalist—so long as he remains inflexible in his faith—is hardly likely to see light. The question is not whether we are too far advanced to accept impossible beasts and necromantic utensils with credulous complacency, but, rather, if we have become too cynically sophisticated to be still capable of regarding them as part of a deeply-felt poetic presentment of certain eternal truths. But the same course of reasoning which causes us to deprecate Wagner on grounds of this nature should, in the natural course of things, induce us to forswear by just so much the art of Homer, of Æschylus, of Dante, of Milton, of Shakespeare—of all those, in short, in whose work the supernatural plays a part. The order of mentality which decries the Wagner dramas on such a score is about on a level with that which seriously questions the material authenticity of the elements of a fairy tale.

The principle *de mortuis nil nisi bonum* cannot be said ever to have been adhered

## GEORGE FERGUSON

Concert Baritone and Teacher



### European Press Comments of his Last Recital

NATIONAL ZEITUNG, APRIL THE TWELFTH.—This well-known and popular baritone, George Ferguson, gave the public last evening an opportunity to hear him in old French and Italian songs, in which he delighted all connoisseurs. A generally-known characteristic of Ferguson's is his never-failing adherence to the beautiful, cultured tone. The evening was one of great enthusiasm!

REICH'S ANZEIGER.—In the center of the program which George Ferguson presented to a very large audience on Friday, in the Beethoven Saal, were six songs by Professor Robert Kahn, who accompanied them, as well as the rest of the program, in a masterly manner. The singer, who is widely recognized as the possessor of eminent technical proficiency, fascinated his listeners extraordinarily by his superb interpretations, which portrayed intense feeling and richly deserved the stormy applause which was given them.

BERLINER BÖRSE ZEITUNG.—Older works by Lully, Gretry, Pasquini and Monteverde, and new works by Kahn and Brahms were presented by George Ferguson in his last recital. The singer was brilliantly disposed. The noble, the charmingly intimate and the intelligent character of his renditions came especially to notice in the songs by Robert Kahn, among which were several lesser known ones and therefore all the more acceptable. The singer was awarded intense applause.

VOSSISCHE ZEITUNG.—Mr. George Ferguson gave his third recital of this season in Beethoven Hall. He began with songs and arias by Lully, Gretry, Pasquini, and Monteverde, with a group of songs by Kahn as the second number, and with Brahms as the final number. We know Mr. Ferguson as always the affable and tasteful artist, whose singing charms! He was excellently disposed on this evening in every direction and succeeded in increasing the enthusiasm of his large and distinguished audience to overwhelming applause. Kahn's "Im Sommer" he was compelled to repeat, and still greater success was attained in the songs by Brahms, which he gave magnificently, both vocally and interpretatively.

NORDDEUTSCHE ALLGEMEINE ZEITUNG.—In the Beethoven Saal was to be heard that splendid artist, Ferguson, whose perfect enunciation I would like to emphasize, since he is not a German. His interpretations always bear the evidence of deep reflection and he never fails to completely exhaust the possibilities of his song. Each tone of his beautiful and voluminous baritone rings clear and full. The breath control is remarkably perfect, and he has a wonderful manner of slowly diminishing the tone to the faintest pianissimo. With great pleasure I heard this artist sing a number of Brahms songs, for which he was most enthusiastically applauded.



## CLEVELAND'S GREAT WAGNER FESTIVAL

Chicago Orchestra Center of Three Splendid Concerts—Triumph for Mme. Fremstad

CLEVELAND, May 10.—The Wagner Festival held in this city during the last week has excelled anything of the kind ever attempted in this country, according to Frederick Stock, the conductor of the Chicago Orchestra, since the great festivals organized by Theodore Thomas in 1884, when with three great German singers, Materna, Scaria and Winkelmann, he made a tour of American cities, giving to this country its first adequate presentation of the Wagner music in concert form.

Cleveland owes an unforgettable debt of gratitude to its able manager, Adella Prentiss Hughes, for the opportunity to listen during two days to three magnificent Wagner concerts given again by the orchestra founded by Theodore Thomas with its new generation of players and

its new conductor, and with the assistance of a group of Wagnerian singers of the highest rank. Olive Fremstad, Carl Jörn and Herbert Witherspoon took part in the two evening programs and Lambert Murphy and Henri Scott at the matinee.

There was also the assistance of four groups of local singers—the Singers' Club, a male chorus of one hundred voices, the leader of which is Albert Rees Davis; the German Club, a mixed chorus of about the same number, under the direction of Adolf Singuf; a solo chorus of women's voices prepared for the occasion by William Treat Upton, of Oberlin, and a local trio of women's voices which gave the Song of the Rhine Daughters.

Mr. Stock's three programs were masterly in their arrangement for contrast and climax. The first was composed of excerpts from the four dramas of the "Ring"—from the "Rheingold," the Rainbow Scene and the Song of the Rhine Daughters; from "Walküre," the famous "Ride," the duet between Brünnhilde and Wotan, sung by Mme. Fremstad and Witherspoon, and the "Wotan's Farewell" and "Fire Music." The "Forge Song" from "Siegfried" gave Mr. Jörn splendid opportunity and was sung with clarion tone, and great vigor. The "Waldweben" followed. From "Götterdämmerung" the selections were the duet between Brünnhilde and Siegfried, the "Rhine Journey," "Siegfried's Death" and "Brünnhilde's Immolation."

Mme. Fremstad rose to superb heights. Her voice completely filled the Armory with its luscious tones, her expressive countenance and intensity of dramatic feeling completely thrilled her audience. She received a great ovation at the close of the concert.

The other two programs covered the complete range of the music dramas from "Rienzi" to "Parsifal." Fremstad's triumph was again repeated the second night, after her singing of "Isolde's Death." Carl Jörn earned fresh laurels in *Walther's* "Prize Song," while Mr. Witherspoon in the *Gurnemanz* "Narrative" and especially in the *Hans Sachs* Monologue was at his very best. Henri Scott gave the air "To the Evening Star" at the matinee with much distinction, and Lambert Murphy sang the "Spring Song" from "Walküre" in most acceptable style.

Mr. Stock, as festival conductor, showed himself in a new capacity before a Cleveland audience, and his authority, his poise, his complete control of all the forces under his command excited the keenest enthusiasm. The whole festival was carried through without a flaw in its arrangements and marks the climax to the long series of orchestral concerts covering twelve seasons under the management of Mrs. Hughes, adding a prestige even brighter than that of any previous year.

ALICE BRADLEY.

### MUSIC OF INTIMATE CHARM

Ella Backus Behr, Mr. and Mrs. Alcock and Mr. Listemann the Performers

Ella Backus Behr was the presiding genius of an intimate musicale on May 9 at the New York residence of Dr. and Mrs. Edmund James Palmer, whose daughter, Jean Shove Palmer, is one of Mrs. Behr's vocal pupils. The ground floor of this house made a concert hall of charming intimacy and excellent acoustics. In this setting there was given a program of considerable interest, with the instrumental portions furnished by Mrs. Behr and Franz Listemann, the cellist, and attractive song groups by Mr. and Mrs. Bechtel Alcock.

In a Rubinstein cello sonata Mrs. Behr and Mr. Listemann gave evidence of their pronounced gifts as ensemble players, while they provided a stirring close with the Allegro Agitato of the Grieg Sonata. In addition Mr. Listemann contributed an appealing group of solos, adding a sparkling waltz as an encore.

There was added interest in the presence of two composers represented on the program, with Mrs. Behr playing the accompaniment for Mrs. Merle Alcock's artistic delivery of her "Nydia's Love Song" and Hallett Gilberte applauding the charming contralto's presentation of his effective "Youth." In a set of German songs and the John Herman Loud setting of "Flower Rain," Mrs. Alcock also manifested her vocal art, which was supplemented by the shifting moods of her facial expression. Highly developed *lieder* ability was shown by Mr. Alcock in a Schumann and Beethoven group, while the tenor's reading of the Campbell Tipton "Spirit Flower" was so ingratiating that he was urged to add an encore, the old English "Good Morning, Gossip Joan."

K. S. C.

## AN IDLE MOMENT WITH A VERY BUSY VIOLINIST



Kathleen Parlow at Her Home in Meldreth, Cambridgeshire, England. The Picture Was Taken by Her Mother After the Violinist's Return from a Tour of Twenty-two Concerts in Holland

KATHLEEN PARLOW is shown here with on the steps of her home in Meldreth, Cambridgeshire, England, after her return from her tour of Holland. On this tour the violinist won one of the greatest successes of her brilliant career in the

twenty-two concerts in which she played. She returns to America next Fall and will be heard in concert and recital throughout the country under the management of Loudon Charlton. This will be her third American tour.

### SOUSA HITS BULL'S EYE

Bandmaster Explains a Few Differences Between Shooting and Music

ATLANTA, GA., May 8.—"You can fool people about music," said John Phillip Sousa, noted bandmaster, as he leveled his rifle at a target at Brookhaven Gun Club here Saturday afternoon, "but in shooting, you've got to hit the mark. For instance,"—his bullet flew just a fraction wide of the 'bull's eye'—"any idiot could tell I was a little bit off that shot. A man has got to shoot straight to win fame with his gun. But in music, a man who knows little can often get up and give the impression that he is a genius."

Mr. Sousa had stopped over in Atlanta to take part in the opening shoot of the Brookhaven Gun Club. He took part most creditably, too, averaging 98 hits out of 100 shots. He likes shooting, he said, because it is the cleanest of all sports.

"You know my idea of heaven," said Mr. Sousa, his eyes twinkling, "is a horse, a dog, a gun, and a girl."

"But why put the girl last?" Mr. Sousa was asked.

"Maybe I won't if I stay in Atlanta long," he said with a laugh.

Mr. Sousa said that just at present he is trying to get away from music until he takes up his work again with the band in August. He went from Atlanta to the Georgia State shoot in Americus; and was scheduled to go from there to Dawson, Ga., to Montgomery, Ala., then to Washington and New York—all the while with his guns instead of his music rolls.

L. K. S.

### Début of a Springfield (Mass.) Violinist

SPRINGFIELD, MASS., May 11.—Maurice Freedman, a local violinist, made his début at the benefit concert of the Talmud Thora, the Jewish free school, to-night. Mr. Freedman was assisted by Estella Glenora Hutchinson, of New York, and Pompeo Tomasini, a recent arrival in Springfield from Verona, Italy, where he was with the Verona Opera Company. After having studied under J. J. Haggerty here, and with other teachers before him, Mr. Freedman went to the Boston Conservatory of Music,

where he has just completed his course under Felix Winternitz. The young violinist had practically left it for the success of this concert to determine whether he should go on the concert stage or not. Despite the fact that he is exceedingly skilful and has mastered his technic, he is not yet fitted for concert work. His tone, although at times delightful, is not pure enough or even enough for such exacting work. Yet he is far above the average, and in a short while may be ready for concertizing. Signor Tomasini has a wonderful tenor voice. He has but recently arrived in this country, and a bright future can safely be forecast for him. Miss Hutchinson, although unsatisfactory in her upper tones, sang well, and was warmly received.

V. H. L.

### SECOND SINZIG RECITAL

Pianist Delights Hearers with Playing and Eclectic Choice of Program

Ferdinand Sinzig presented a highly interesting program in his second New York piano recital at Rumford Hall, on May 11, and although at first glance this musical bill of fare may have seemed somewhat over-bounteous the pianist reminded his hearers that the various selections were reasonably short.

Among the eleven composers represented was Mr. Sinzig himself, his work being a melodious "Slumber Song." His inimitable playing of Grieg's "Vöglein" won a repetition, while he was much at home in the music of the moderns, with Ravel's "Alborada del Gracioso" and the various pieces of Debussy's "Children's Corner" finding happy interpretations at his hands. Bach, Beethoven and Brahms also received intelligent and sympathetic treatment from this eclectic musician.

K. S. C.

### Miss Connelly to Sing in New York

The pupils of Henry Lincoln Case will appear in a program of varied interest on Wednesday evening, May 21, in Carnegie Chamber Music Hall, New York. Among them will be Florence R. Connelly, daughter of Howard W. Connelly, old-time head of the first division of newspapers in the United States Postal Department.

## MARGARET ADSIT BARRELL CONTRALTO



### NEW YORK RECITAL

W. J. Henderson in "The Sun."

Mrs. Barrell has a remarkably beautiful voice of rich quality. It is a voice of timbre not unlike that of Julia Culp.

### New York Evening Journal.

Mrs. Barrell has a voice. The singer displayed her talents to best advantage in an aria from Rameau. This eighteenth century music is broad and elegant in style, and it would seem that Mrs. Barrell were happiest within this manner.

Mrs. Barrell's voice has much natural beauty and a good range. It is well produced and well equalized, and it possesses a fine sonority.

### Brooklyn Daily Eagle.

A song recital was given yesterday in Eolian Hall by Margaret Adsit Barrell, a mezzo-contralto. Conrad V. Bos at the piano, contributed artistic accompaniments. Mrs. Barrell evinced temperament and direct, unaffected style. In her final song, "Spring Singing," she made a strong climax. Mrs. Barrell will probably make herself a needed member of Manhattan's musical ranks. She sang other numbers well. Seventeenth century songs by Downes were delightful and well sung.

### Musical America.

Margaret Adsit Barrell, the American mezzo-contralto, enjoyed a cordial reception when she gave a recital in Eolian Hall last week. The artist offered a program that afforded scope for a wide variety of interpretative effects. Mme. Barrell's voice is one of good volume and a naturally pleasing quality. Its texture is smooth and it is not incapable of warmth. Her singing of the Rameau air showed that she has made herself familiar with the principles of classic singing, her delivery of it being well proportioned. In her German *lieder* her enunciation was praiseworthy and her exposition of the Schumann and Brahms songs and also those of Strauss was noteworthy.

### New York American.

A more than usually enjoyable song recital was given by Margaret Barrell yesterday in Eolian Hall. She has a contralto voice, smooth, rich, melodious and of good range. Her familiarity with different schools was exemplified in a program that began with an aria from Rameau and included Schubert, Schumann, Brahms, Strauss and English songs. Her efforts were warmly appreciated by her audience and deservedly so.

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## LONDON'S "RING" CYCLE CONCLUDED

**Worthy Performance of "Götterdämmerung" Despite Nikisch's Absence—Piano Recitals by Lamond, Schelling and Others—Memorial Coleridge-Taylor Concert—Elena Gerhardt Returns—George Henschel's Daughter a Talented Singer**

Bureau of Musical America,  
48 Cranbourn Street, W. C.,  
London, May 3, 1913.

WITH the performance of "Götterdämmerung" at Covent Garden on Monday evening the first cycle of "The Ring" was concluded.

Regarded as a whole, the tetralogy has been given with quite unusual distinction, in no small measure due to the conducting of Herr Nikisch. Since he had succeeded so brilliantly in the first three sections, it was unfortunate that he was prevented from completing his triumph by conducting on Monday, but a previous engagement on the Continent forbade his presence in London. Under these circum-

stances, the task of conducting fell upon Paul Dvach, who, some years ago, stepped into Hans Richter's shoes during a cycle here of the "Ring," and, although there was naturally some loss of artistic continuity, the performance went its way with plenty of spirit as well as praiseworthy smoothness and Herr Dvach well merited the calls which he received.

The cast was familiar and all the artists showed a fitness for their rôles and a full understanding of the music. The performance started as early as half-past four in the afternoon, but the house was well filled from the beginning.

"Tannhäuser" was repeated on Saturday night, April 26, when the performance differed only in one essential from that given on Monday. The cast was changed, but Fräulein Perard-Petz and Gertrude Kappel exchanged rôles, the former, who gained such a notable triumph as *Elizabeth* on the opening night, appearing as *Venus*, while the latter assumed the rôle of *Elizabeth*. Dr. Rottenberg repeated his intelligent reading of the music and showed every consideration to the singers.

### Frederic Lamond's Piano Recital

At Bechstein Hall on Saturday afternoon last Frederic Lamond gave the first of two pianoforte recitals which, with one exception, are devoted to the works of Beethoven. Four sonatas were presented, Beethoven's "Waldstein," the "Pastorale," E Minor Sonata (op. 90) and Chopin's "Funeral March" Sonata in B Flat Minor. Mr. Lamond's reading of all the four was wholly delightful, his controlled gradation of tone and perfect balance of touch being marvelous. The attendance far exceeded the accommodations of the hall.

Tschaikowsky again served to draw a large crowd to Queen's Hall on the same afternoon when the New Symphony Orchestra gave an extra concert. Mark Hambourg was again the soloist, playing the B Flat Minor Concerto and giving an interpretation which expressed to the full the vitality and significance of the music. As an encore he added Tschaikowsky's "Chanson Triste." The "Pathétique" was substituted for the Fifth Symphony given at the last concert and the "Casse Noisette" was repeated. The abilities of London Ronald and his orchestra have never been more strikingly exhibited. Its concerts will be resumed in October.

A brilliant rendering of MacDowell's "Sonata Tragica" was given by Myrtle Meggy, a young British pianist, at Aeolian Hall on Monday evening. This sonata brought out the pianist's outstanding qualities, which are crispness of execution and exuberance of manner and her playing throughout was most sincere. Contrast was afforded by the pleasant singing of May Huxley, who was accompanied at the piano by J. O'Connor Morris.

### Ernest Schelling's Success

After a short postponement, owing to his recent indisposition, Ernest Schelling gave one of his promised pianoforte recitals in Queen's Hall on Tuesday afternoon. He devoted his program entirely to the music of Chopin and Liszt, with a preponderance of the former, which was as well, since his interpretation of Chopin can hardly be excelled. In addition to the B Minor Sonata, this group contained two Nocturnes, two Studies, a Mazurka, the Barcarolle and the A Flat Polonaise, all of which were given with uncommon neatness of execution and some of the more delicate effects were—to quote the *Standard*—"quite 'Pachmann-like' in their purity and lightness." The Liszt group comprised the B Minor Sonata, the "Au lac de Wallenstadt" and the Tenth Hungarian Rhapsody. There was a very large and most enthusiastic audience and it is a long time since such an interesting and finely played program has been heard in London.

In memory of the late Dr. Coleridge-Taylor, the Handel Society opened its concert in the evening at the same hall with his "Solemn Prelude" for orchestra. The chief attraction, however, lay in the first performance in England of Dr. Henschel's "Requiem," which is dedicated to his first wife, Lilian Bailey, who was very well known to concert-goers of a few years back. As it has already been heard on your side of the water, it will no doubt be sufficient to state that the work was well received and that the criticisms of the London press were most favorable. The soloists were Carrie Tubb, Muriel Foster, Gervase Elwes and G. H. Grisewood. The chorus was painstaking and appreciated the significance of the music. Handel's

typical "Ode on St. Cecilia's Day" was also performed. The harpsichord accompaniments, which were played by Mrs. George Crawley on a seventeenth century instrument, were cleverly written by Dr. Henschel, who also conducted throughout the evening.

Mme. Adelina de Lara's concert at Bechstein Hall on Thursday evening was mainly designed to introduce her own compositions to the public. A number of these, for voice and pianoforte, were performed, some of them for the first time.

In all her compositions Mme. de Lara shows considerable vigor and power of expression. She lays no claim to harmonic originality, but what she writes is effective in its way and grateful to sing.

The program was strenuous, for besides Mme. de Lara's own compositions there were songs by Verdi, Puccini, Wolf, and Schubert, and Brahms's Variations on a Theme by Haydn for two pianofortes which is seldom heard. Among those who took part may be mentioned Esta D'Argo, Mme. Ada Crossley, Beatrice Eveline, Thorpe Bates, Ben Davies, Hugh Peyton and Archy Rosenthal.

### Dr. Henschel's Daughter in Song Recital

On the same evening at Steinway Hall, Helen Henschel, daughter of Dr. George Henschel gave a vocal recital. The strong individuality that distinguishes Miss Henschel's efforts places them in a category by themselves, apart from the special character given to her work by her practice of accompanying herself. She included in her selection a few songs of dramatic and pathetic import, like Schumann's "Waldesgespräch" and Fauré's "Après un rêve," but her light soprano voice was heard at its best with lighter lyrics, such as Schumann's "Volksliedchen" and Massenet's "Sérénade de Zazette." Her audience was warmly appreciative.

Elena Gerhardt last night gave a recital at Bechstein Hall with Arthur Nikisch at the pianoforte. Her program was divided into three groups, one of which was devoted to Brahms, another to Strauss and Hugo Wolf and the third to the late Erich Wolff, who, at the last recital given in the same hall at Christmas time by Miss Gerhardt, officiated as her accompanist. The house was sold out and the enthusiasm was so great that many more encores might easily have been given than was the case. Miss Gerhardt was in glorious voice and the accompanying of Arthur Nikisch

naturally could not have been improved upon.

### Back from Tour of India

Marie Hall, the violinist, has returned from her tour in India. From both the artistic and the financial standpoints the tour seems to have been one of the most successful on record, and the entire press of India has spoken of the permanent good which Miss Hall's visit has resulted in by raising the musical standard of the country. Both in northern, central and southern India, as well as in Burma and the Federated Malay States, Miss Hall was received with the greatest enthusiasm, extra concerts having to be arranged almost everywhere. She was royally entertained by three governor-generals, six lieutenant-governors and governors, and by a large number of societies and distinguished residents, and was to have been entertained by the Viceroy himself, who specially telegraphed his regret at being unable to do so owing to his recent accident. A feature of the tour has been the great musical interest displayed by native princes and chiefs, who extensively patronized the concerts.

The directors of the Queen's Hall Orchestra announce that they have engaged Arnold Schönberg to direct one of his most recent works at one of their next season's symphony concerts.

ANTONY M. STERN.

### Sort of Music They Like in Indiana, Pa.

INDIANA, PA., May 9.—An idea of the sort of music that is appreciated outside the large cities is shown in the program of a recital given last evening by Alice Crane-Wrigley, pianist, and William Wrigley, violinist, members of the faculty of the Indiana State Normal Conservatory of Music and Fine Arts at the annual Congress of Woman's Clubs of Indiana county, Pennsylvania. This was the program: Violin, Franz Ries, Suite G major; piano, Brahms, Rhapsodie, op. 79, G minor; Mozart, "Pastoral Variation"; Mendelssohn, Scherzo a capriccio; violin, Hubay, "Carmen" Fantasia; piano, Saint-Saëns, Sérénade; Debussy, "Jardins dans la pluie." This is only one of many recitals by different members of our faculty, both vocal and instrumental, that are given during the school year, all the performers working heart and soul for the cause of music and with no charges for admittance. Even in this small college town Brahms is appreciated.



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Glasgow News, Feb. 3, 1913.  
"Miss Lucy Gates met with greater success than any other vocalist heard during the present season."

Glasgow Herald, Feb. 3, 1913.  
"Miss Gates has a beautiful voice, perfectly in control, and she is the rare coloratura singer who can make the simplest song effective."

Basel National Zeitung, Feb. 17, 1913.  
"Miss Lucy Gates possesses all the requirements a first-class singer needs for the rendering of so difficult a number as the Constanza Aria in Mozart's 'Entführung.'"

Casseler Neueste Nachrichten, March 30, 1912.  
"One can hardly praise enough the brilliant performance Miss Gates gave as Violetta. Each tone was filled with rich, soulful expression. Histrionically she lent heart and soul to the pathetic figure of the dying Violetta."



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My Star. Two keys..... Marianne Rheinfeld, Munich, Germany.  
The Years at the Spring. Two keys { Mme. Cosslett Heller, Dublin, Ireland.  
Spring. Two keys..... Mrs. Florence E. MacLennan, Berlin, Germany.  
Night. Eb (d-g)..... Marianne Rheinfeld, Munich, Germany.  
June. Two keys..... Marianne Rheinfeld, Munich, Germany.  
Ecstasy. Two keys..... Mrs. Florence E. MacLennan, Berlin, Germany.  
MABEL W. DANIELS.  
In the Dark. Two keys..... Mme. Cosslett Heller, Dublin, Ireland.  
The Lady of Dreams. Two keys..... Miss Nellie Moore, Dublin, Ireland.  
CHARLES DENNÉE.  
O, moment that I bless (Duet)..... Mr. and Mrs. Romeo Frick, Berlin, Germany.  
ARTHUR FOOTE.  
I'm Wearin' Awa'. Two keys..... Leon Rains, Dresden, Germany.  
BRUNO HUHN.  
Invictus. { Albert A. Wiederbolt, Paris, France.  
Invictus. { Daniel Beddoe, Ulster, Ireland.  
Invictus. { Three keys..... Clifton Cooke, London, England.  
Invictus. { Paul Dufault, Sydney, Australia.  
EDWARD MACDOWELL.  
A Maid Sings Light..... Mrs. Karola Frick, Berlin, Germany.  
Thy Beaming Eyes..... Charles Clark, London, England.  
Long Ago, Sweetheart Mine..... Lucille Stevenson, Paris, France.  
JOHN W. METCALF.  
Brahma..... Romeo Frick, Berlin, Germany.

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## WANTED—A NEW TITLE FOR KITTY CHEATHAM'S ART

**"Disease" Doesn't Describe Work of Distinguished Artist, She Declares as She Departs for Europe—Offers Reward for the Right Word—She Will Again Address the Savants of Europe on Negro Folk-Lore**

WHAT is Kitty Cheatham? Practically everybody knows who she is, but in our modern-day desire to classify important personalities we find ourselves suddenly confronted with the question just propounded.

Just before this remarkable little artist sailed for Europe on Saturday aboard the *Kroonland* she told a *MUSICAL AMERICA* man that she would offer a suitable reward to that person who would discover a word which would aptly describe her particular vocation. *Disease*, borrowed from the French, does not meet the requirements, and much less do elocutionist, reciter, or other familiar terms employed for familiar pursuits of the entertainment platform. While Miss Cheatham is unquestionably an "entertainer" there is so much more in her art than simple entertainment that one hardly thinks of this classification. And the difficulty arises from the fact that she has created a work of her own, one that does not fall into classification.

For the present, at least, one must be content to think of her simply as an artist, one who has drunk deep from the well-spring of folk-song and story and who understands the subtle process of presenting these wonderful messages with rare conviction.

But Kitty Cheatham is even more than this. She is an authority. It is doubtful if any one to-day has at command a wider knowledge of the traditions of the negro race in America than this little woman. She was brought up in the atmosphere and she understands, as very few can, the real impulses, the psychology, of these greatly misunderstood people. It is for this reason, partly, that she can tell her stories of the Southland with a sense of conviction and why she can sing her negro songs with the true fervor and sincerity that has made them the classics they are.

Her deep interest in this subject is best described in her own words: "The negro of to-day must awaken to the fact that his evolution from savagery to slavery, even in its abuses, was a growth, and the correlative expression of this growth came forth in his music which, in individual and unified expression, was of rare beauty and was inspired, usually by the best emotions of which he was capable. I regret that there is a great tendency among the negroes



Kitty Cheatham, Whose Songs and Stories Have Held Thousands Spellbound, and Who Has Just Gone Abroad to Repeat Her Recitals Throughout Europe

to-day to ignore this music and its limitless possibilities in development. In his expression of freedom the negro must watch himself, that he does not wander into greater bondage through a tendency toward imitation of the least desirable traits of the white man. I am sure that the thinking negro of to-day will agree with me."

Much that is known in the great educational centers of Europe about our negroes has resulted directly from the talks Miss Cheatham has given before the savants of the leading universities of the continent during her annual Summer trips abroad. Her version of the struggles, of the uplift, of the consciousness of the negroes is accepted as authoritative and each Summer finds her carrying on in new fields the worthy work she has undertaken. This Summer, soon after her arrival in Antwerp, she will go to The Hague to address the professors of the University. Then she will proceed to Paris to give some private recitals, and subsequently to London, where, on June 10 and 17, she will appear at the Little Theater, marking her tenth public recital in the British metropolis. After London come Bayreuth and Munich, and likely a trip to Russia, followed by the re-

turn trip, arriving in New York on September 13. Miss Cheatham will be accompanied during part of her trip by Harriet Johnson, who for four years has been a loyal and efficient secretary. Miss Budenbender will look after Miss Cheatham's varied interests during her absence.

Next season promises big things for Miss Cheatham. It is well known that her orchestral appearances have won her recognition of a high order. She is the author of the unique idea which couples her presentation of the pretty Hoffman fairy tale with the Tchaikovsky "Nut Cracker" Suite. Then, too, the beautiful "Christ Legend" with Tchaikovsky's musical background has made a deep impression. Special orchestral performances have been arranged for her next season and both the New York Philharmonic and the Philadelphia Orchestra have announced young people's concerts with Miss Cheatham as soloist. One engagement for next season that causes her especial gratification is that in Detroit, where she will appear for the third consecutive season. It is interesting to note that her last recital in New York marked her twenty-fourth public appearance in this city.

## CALIFORNIA HAS ITS FIRST MAY FESTIVAL

**Verdi-Wagner Program and "The Children's Crusade" Features of Open-Air Concerts**

SAN FRANCISCO, May 5.—The first California May Music Festival given at the Greek Theater at Berkeley on the afternoons of Friday and Saturday, under the direction of Paul Steindorff and the auspices of the Berkeley Oratorio Society, was a thoroughly artistic success. The great theater was not thronged with the thousands that have filled it on previous occasions, but there was enthusiasm from the audiences, of which Saturday's was the larger.

The reception of the two programs showed genuine appreciation of the good work of the soloists, the chorus and orchestra. Friday's was a Verdi-Wagner centenary concert and had as soloists Regina Vicarino and Blanche Hamilton Fox. Roland Paul, through illness, was unable to participate.

Miss Vicarino is familiar to the music-lovers of this city as the stellar attraction of the Lombardi Opera Company during its recent season, and her appearance with the orchestra to interpret a Verdi aria created widespread interest. Her lovely coloratura voice was exhibited to fine advantage in the open air in the rendition of "Caro Nome" and the "Aida" duet with Miss Fox.

Miss Fox was the recipient of much applause for her singing of "O Don Fatale" from "Don Carlos." Mr. Steindorff and his orchestra had the balance of the program, the "Aida" March and Wagner's "Huldigungs" March being especially well played. Of the Wagner numbers there was the "Rienzi" Overture, "Dreams," and "Wotan's Farewell" and "Magic Fire Music."

"The Children's Crusade," by Gabriel Pierné, was presented on Saturday afternoon with ten soloists, a chorus of two hundred from the Berkeley public schools and one hundred and fifty adult voices from the Berkeley Oratorio Society, San Francisco Choral, Oakland Wednesday Morning Club, and Berkeley Y. M. C. A. Male Clef. The principal singer was Regina Vicarino, who sang the part of *Allys*; Virginia Pierce was *Alain*; Mrs. Orrin Kipp McMurray, *A Mother*; *The Narrator*, Roland Paul; *An Old Sailor*, Lowell Redfield; *Four Women*, Mrs. Gilbert Smith, Mrs. Thos. Addison, Mrs. Geo. C. Addison, Eva Gruninger; the *Voice from on High*, Charles E. Lloyd.

The singing of the children in chorus was remarkably good and blended delightfully with the adult chorus. R. S.

**Estelle Wentworth Repeats Success in "Ariadne"**

BERLIN, April 25.—Estelle Wentworth, the American soprano, who is staying at present in Berlin, coaching with King Clark, and who was called a fortnight ago to sing the rôle of *Najade* in Richard Strauss's "Ariadne auf Naxos" at the Royal Opera, Berlin, was invited yesterday to sing the same rôle again and repeated her great success with public and press.

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### MUSIC OF SPANISH FLAVOR

**José Chaquesmari Makes Belated Début with Three Assistants**

One record of New York's Æolian Hall must certainly have been shattered by the postponed recital of José Chaquesmari on May 10, and that was the record for the smallest attendance of the season. This program was primarily Spanish in tone, with Don José, supported by Nella Aiuti, soprano; Emilia Quintero, pianist, and M. Mauro-Cottone, accompanist. In addition, much of the music was "made in Spain," including airs from the operas, "El Milagro de la Virgen" and "El Fantasma," an Albéniz piano number and "La Partida," by Alvarez.

The principal artist proved to be a lyric tenor of such light quality that his tones at times approached those of a soprano, yet his singing was not unpleasing to the ear, when taken in moderation. His offerings consisted mostly of operatic arias and his vocalization did not show so many breaches of good taste as those observed in some lesser tenors of the Italian school.

Mme. Quintero gave considerable pleasure in her piano numbers, and Mr. Mauro-Cottone appeared not only as an excellent accompanist, but as the composer of an "Ave Maria" and a setting of "J'ai pleuré en rêve" with a Spanish translation. Both of these songs were sung by Miss Aiuti, with the composer at the organ.

K. S. C.

### Boston Opera Artists in Concert

BOSTON, May 10.—An operatic concert was given at Jordan Hall yesterday afternoon by Nicola Ouluchanoff of the Boston Opera Company, assisted by other opera artists. The program was enjoyed by a fair-sized audience, and included the following numbers: Aria from "Igor," in Russian, Mr. Ouluchanoff; aria from "Tos-

ca," "E Lucevan le stelle," Raul Romito; (a) Andante, T. Vitoli, (b) Gypsy Dance, T. Nachez, Mme. Kalova Ondricek, violinist; Cavatina "Barbiere de Siviglia," Rodolfo Fornari; Fantasie for organ, Saint-Saëns, Homer Humphrey; aria, "Simon Boccanegra," José Mardones; "Trepak" and "Ballade," Moussorgsky, Mr. Ouluchanoff; "Donna è Mobile," from "Rigoletto," Mr. Romito; Spanish song, "Anglada," Mr. Mardones; Canzonetta, Tchaikovsky, and Tarantella, Wieniawsky, Mme. Ondricek; Prologue from "Pagliacci," Mr. Fornari; "Linda de Chamounix," duet, Messrs. Fornari and Mardones. Herbert W. Ringwall proved a most able accompanist. E.

### Boston Recital of Arthur Foote's Works

BOSTON, May 12.—Arthur Foote presented a program of his compositions at Huntington Chambers Hall, on May 9, Anna Miller Wood and Edith Bullard singing songs and duets, while Mr. Foote played two groups of piano pieces. Miss Wood's numbers were "On the Way to Kew," "Once at the Angelus," "Bisea's Song," "I

Know a Little Garden Path" and a "Song of Four Seasons." Miss Bullard sang "There's a Ship Lies Off Dunvegan," "The Eden Rose" and "O Swallow, Swallow, Flying South," while the duets included "A Song from the Persian," "Summer Night," and "The Voice of Spring." The recital was informal and was enjoyed by a large and distinguished circle of friends of the performers. E.

### American "Elsa" Scores Success in Florence

FLORENCE, May 10.—Contessa Cornelia Roosevelt Fabbricotti, formerly Miss Scovel of Philadelphia, has just appeared with success at the Politeama as *Elsa* in "Lohengrin," singing the rôle four times within the last ten days. In the future she is to drop her title professionally and will be known on the stage as Lillian Van Ness. Her début was made this Spring in "Butterfly" and was so successful as to result in her present engagement. Her father will be remembered as a composer of light operas and her mother was one of the New York Roosevelts.

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Berliner Boersen Courier,  
6, 4, '13:

"Mme. Arndt-Ober is now singing the rôle of 'Fricka' with all the resonance of her unusually beautiful voice, which ranks to-day among the first."

Germania, 17, 5, '11:

"Mme. Arndt-Ober especially deserves serious recognition, for, with Klytaemnestra (Iphigenie), she gave a magnificent performance, rich in dramatic power."

Wiesbadener Generalan-  
zeiger, 7, 4, '11:

"Mme. Arndt-Ober, as Dalila, proved a distinguished partner. Her voice delighted with its well modulated and flexible qualities. Dalila's cry, 'Feigling, ich verachte dich,' ranks dramatically and vocally with the best that has been heard here for a long time."

Berlin Boersen Courier,  
15, 12, '12:

"Mme. Arndt-Ober, as 'Eva,' remains unsurpassable."

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## HOW GRIEG CAME TO WRITE "PEER GYNT" MUSIC

IN the Copenhagen theatrical newspaper *Teatret*, according to the Copenhagen correspondent of the New York *Sun*, Mrs. Nina Grieg, the widow of the composer, describes how he wrote the music to "Peer Gynt":

"One lovely day came a letter from Ibsen asking whether Grieg would co-operate in putting 'Peer Gynt' on the stage. Grieg was taken aback, for he could not imagine a performance of a work so philosophical and so strongly imbued with Ibsen's scepticism. For several days he went about in a nervous, restless state, in great doubt and anxiety as to the heavy task, but the more he saturated his mind with the powerful poem the more clearly he saw that he was the right man for a work of such wild witchery and so permeated with the Norwegian spirit."

"And so at last he girded himself up for the task, and longed to have a go at it. But where could he find a workroom to suit him? Finally, in the same suburbs of Sandviken, outside Bergen, he found a pavilion, with windows on every side, high up on a hill, far removed from the sight of men and with a magnificent view of the sea on one side and the mountains on the other."

"Solveig's first song" was the first thing to see the light, and then 'Aase's Death.' I shall never forget the bright, clear summer evening up there on the mountain as we sang and played together for the first time Solveig's song. Grieg himself smiled, well pleased at

the song, and called it a 'public lamp,' and there he was right, for wherever Grieg's name is known it was this song—and, of course, 'Ich liebe dich' as well—that first made it known."

"We had a clear proof of this when staying one spring in a hotel on the Semmering Pass in Lower Austria. We were sitting one evening in the coffee room when in came a number of peasants with their zithers, and before we had time to turn around they were singing and playing Solveig's song."

"Grieg himself considered 'Aase's Death,' the mourning music and Solveig's last song to be his best work. Autumn came and Grieg much wanted to show some sign of gratitude to the old man who had so hospitably lent him his house, and asked him if he might dedicate the music to him, but the old man implored him for Heaven's sake not to put him in the pillory."

"Time passed, and the composition was done, but the instrumental part had to be accomplished. On one of our Summer holidays in Denmark one of our friends at Fredensborg had lent us a house with rustic, idyllic rooms and with an outlook over the Gerom Lake. In these simple surroundings Grieg lived while finishing the music. An old friend of mine, who often passed by our window and saw Grieg bending over his work, once remarked rather naively to me: 'You may be very glad, my little friend, you have got a husband like that, who sits from morning to night over his work instead of going to the club and playing cards.'"

splendid playing and for the compositions themselves which are individual in style and content."

## WHAT IT MEANS TO BE A BRAHMSITE

[Eric Delamarter in Chicago Inter-Ocean]

The interpretation of Brahms seems to be a real disease which makes its appearance long after the other signs of ripening intellect—like the mysterious suddenness of kite flying in the early summer, which never precedes marbles, or mumblety-peg, or boat building. To be a Brahmsite one must have sloughed off all tendency toward the romanticists; one must have drooled over the delicacies of the extreme classicists till they become a mellow putrescence; one must have belabored the piano with Wagner till all the passion has been pounded out of "Tristan and Isolde" and nothing remains but petulance over the wood-winds' invariably poor attack in the second bar of the Prelude; one must have felt the tingle of Debussy and the sneer of Strauss, the alcoholic exuberance of Rimsky-Korsakoff and the war of two souls in Rachmaninoff, and forgotten them all in the Brahms mud bath, passably warm and slightly irritating. Brahms is not achieved, as an objective study—he is absorbed.

Some persons become a bit addled from overindulgence in Tschaiikowsky, for example, and cases have been cured. No one, however, has succeeded by any sort of treatment in escaping the bondage of Brahms, once the poison was thoroughly soaked in, like the tropical sun of Hawaii. Wherefore, to them, the interpretation of Brahms is a sacrament.

### Kürsteiner Piano Pupils in a Recital of Merit

Jean Paul Kürsteiner presented his piano pupils in recital at the Ogontz School, Ogontz, Pa., on Tuesday evening, May 6, before a large audience. Opening the program was Hoffmann's Novelette in G, op. 103, for four pianos, played by the Misses Belden, York, Guenther and Mr. Kürsteiner. The Grieg arrangement for two pianos of Mozart's "Fantasia in C Minor" was next heard with Miss Norris playing the first piano with good results. Pieces of Raff, Lack, Bach, Lysberg, Liszt, Rachmaninoff and Loeschorn were played by the Misses Havens, Kluge, Guenther, Suderley, Belden, Conner and York—all capable performances which showed the results of excellent instruction. Mr. Kürsteiner followed the regular program by playing his "Three Moods," op. 18, "La Turquoise" and "Appassionata" in D Minor, winning applause for both his

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## BUFFALO CONTRALTO TO MAKE NEW YORK CENTER OF ACTIVITY



Mme. Florence Stockwell-Strange, Prominent Buffalo Contralto, Who Is to Conduct Her Future Concert Activities from New York

Mme. Florence Stockwell-Strange, the Buffalo contralto, has moved to New York to reside permanently in this city. Mme. Strange has been prominently identified with the musical affairs of Buffalo and other up-state cities, and has appeared as soloist with prominent orchestras and oratorio societies and with the Guido Chorus, Orpheus Club, Harugari-Frohsinn and other Buffalo clubs. She and Ludwig Hess were the principal soloists of the Buffalo Sängerfest. She has been engaged as contralto soloist of the Washington Square Methodist Church of New York City, where some years ago she was a popular favorite, and will be heard next Fall in a number of recitals and concerts that have been booked for her in New York and vicinity by her manager, G. Dexter Richardson.

### Tribute from a Texas Soul Refreshed [Editorial in El Paso Herald]

Nordica the magnificent. How she drew the audience to her as the moments fled. How, by touching her golden harp, made she the heart of clay to sing, the long prisoned soul to leap and dance. How she conjured up the vagrant exquisite memories of other days. How she led us tiptoe to the innermost chambers of beauteous harmony and bid us enter and to rest a while in the mellow light that is the noon of art, the radiant gift of the one supreme joy that is universal. How she set the whole being athrob with pure delight. How she drew aside the veil and let us glimpse one instant the ark of the human covenant,

the symbol of our unity with all things that are, the token of our kinship with deity. How she woke the best in us, and sent all sordid evil scurrying. How she brought repose to tired minds, sick with endless striving. How she gave relief to pent feelings. How she opened the fountain of sentiment, and "with music's golden tongue, flattered us to tears."

## SEASON'S CLIMAX FOR KANSAS CITY SYMPHONY

Highly Attractive Program for Seventh and Last Concert—Julia Culp in Recital

KANSAS CITY, Mo., May 10.—The seventh and last concert of the Kansas City Symphony Orchestra was given on Tuesday afternoon in the Shubert Theater. Carl Busch presented an especially attractive program and each man in the orchestra did his best to make it the best concert of the season. The playing of the Glazounow Symphony, No. 4, in E Flat Major, was a most finished performance. It made severe demands on so young an organization, but the men came through with flying colors. Other selections were Mozart's Overture "Don Juan," Saint-Saëns's "Suite Algérienne," "Under the Linden Trees," from Massenet's "Scènes Algériennes," and von Weber's Overture, "Jubilee." The soloist was Mme. Gerville-Réache, the famous French contralto. Her singing was a rare treat and she was given a fine reception.

Julia Culp, the Dutch soprano, gave a recital in the Willis Wood Theater on Friday afternoon. Miss Mitchell was most fortunate in securing such a noted artist so late in the season. Miss Culp took the place of Riccardo Martin. Although great expectations were held of her, she surpassed them all and gave us one of the most enjoyable concerts of the season. Her program included French, German and English songs, but it was in the German *lieder* that she excels; in several of them her interpretations differ decidedly from the usual ones, but were invariably interesting. Too much cannot be said of the accompaniments; they were perfection.

The Schubert Club made its third appearance this season on Wednesday evening in the Grand Avenue Temple. The new director, Clarence Sears, deserves great credit for the remarkable progress which the club has made since he took it in charge. Three splendid artists assisted: Gertrude Concannon, pianist; Frederick Wallis, baritone, and Nita Abraham, soprano, together with the club accompanist, Hans Feil.

On Monday evening in the Grand Avenue Temple a joint recital was given by Joseph Farrell, basso cantante, and Ida Simmons, pianist. Both of these artists have established reputations. The smooth, even quality of Mr. Farrell's voice was particularly noticeable in Mozart's "Per questa bella mano" and the little Irish song, "The Foggy Dew." Miss Simmons was at her best in Liszt's Twelfth Rhapsodie.

Jessie L. Gaynor's operetta, "The Lost Bo Peep," a sequel to "The House that Jack Built," was given by local talent on Friday and Saturday in the Auditorium Theater for the benefit of the Atheneum Club House Fund. A fine cast was selected and a very meritorious performance given Belle Murray, as *Bo Peep*; Charlotte Monroe, as *Mother Goose*, and Annabelle Valentine-Quigley, as *The Old Woman in the Shoe*, were all most successful.

Bertha Hall-Whytack, organist at St. Paul's Episcopal Church, was elected sub-deacon of the Missouri Chapter of the American Guild of Organists at its annual meeting in St. Louis last week. M. R. M.

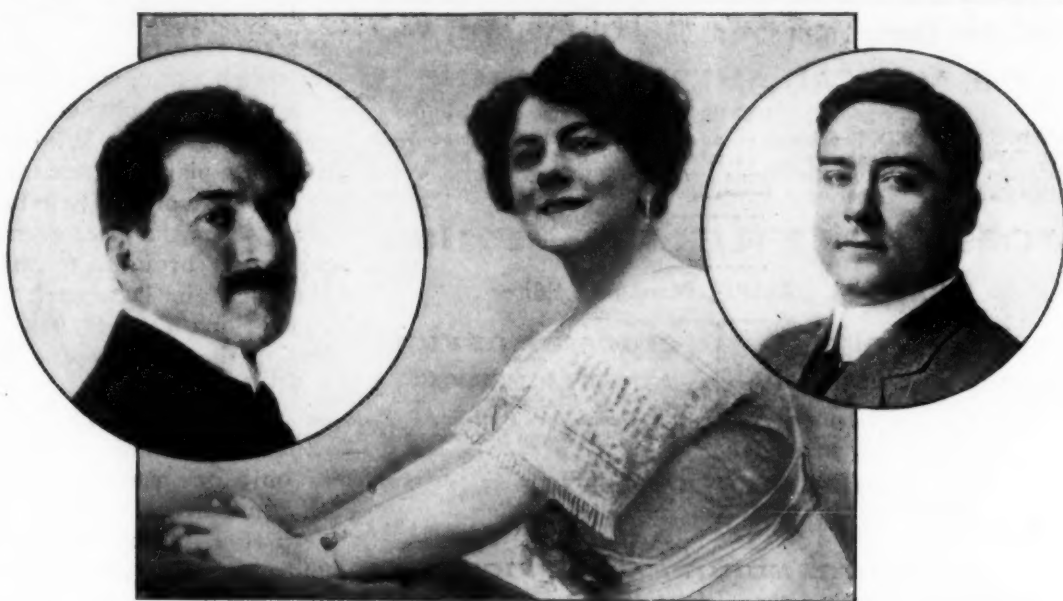
### American Violinist Plays for Society in London

LONDON, May 1.—Maurice Warner, the American violinist, was specially engaged to play at the house of George E. Cook, the painter, from Boston, last evening, and scored his usual great success, particularly in Schubert's "Ave Maria." Among the many well-known people present were the Duke of Pleneuf, Sir Charles and Lady Huntington, Sir Myles and Lady Fenton, Countess Mayo, Emily, Lady Lawrence, Count Miyatovitch, Lady Evelyn Sheffield, Countess Tomasevic and Anna, Countess de Bremond, who "brought out" Kubelik and who is interesting herself in Mr. Warner's career. A. M. S.

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## THREE STARS FOR THE MAINE FESTIVALS



Max Salzinger, Baritone; Lillian Blauvelt, Soprano, and John Finnegan, Tenor

MANAGER G. Dexter Richardson will be represented at the Maine Festivals this year by three splendid artists. Mme. Lillian Blauvelt, the noted soprano, heads the list as prima donna soprano of the festivals. It is not the first time that Mme. Blauvelt has been heard in Maine and she has always been a great favorite with the festival audiences.

John Finnegan, the popular young Irish tenor, will make his first appearance in Maine at the festival. Mr. Finnegan's

tours with the Victor Herbert Orchestra have brought him into prominence and a bright future has been predicted for him by those who know his work. He was the stellar attraction of the Rubinstein Club's recent White Breakfast.

In Max Salzinger Mr. Richardson believes that he has a baritone who will win an international reputation. Mr. Salzinger sang leading rôles in the opera houses of Berlin, Vienna and Dresden, and has made a deep impression on all who have heard him.

## SHOULD OPERATIC SINGERS EAT BEFORE WORK?

PARIS, May 2.—Should operatic singers eat before work? That is the subject of a recent investigation into the lives of prominent singers on the French stage. It cannot be said that the result obtained has proved conclusive in the slightest particular; in fact, from a practical point of view those who set out to gather knowledge on the subject are about as far from attaining their end as when they began. Nevertheless, some interesting revelations on what and how singers eat and drink are to hand.

Tenors, apparently, as a rule, rigorously diet themselves. M. Muratore, of the Opéra, claims a very healthy appetite, but on the day when he sings he masters it with stupendous self-abnegation, his only meal on such occasions consisting of a cotelette and a glass of wine. Baritones, whose fame depends on chest notes, generally eat very little preceding their work. M. Del-

mas prefers to feel the pangs of hunger rather than allow indigestion to interfere with the timbre of his voice. M. Dangès, the "Lyonnais," true to his "pays," thinks there is nothing like a glass of good wine as a stimulant between the acts, while M. Journet, a confirmed Anglo-Saxon by temperament if not by birth, drinks tea just before he is due to appear on the stage.

Mme. Marguerite Carré takes a very light meal in her "loge" before the performance, and, if necessary, has a cup of tea during the evening. Mlle. Marthe Chenal, of the Opéra Comique, has a substantial meal at four o'clock in the afternoon and goes for a sharp walk previous to driving to the theater. Mlle. Geneviève Vix believes in sport, M. Boulogne advocates a good solid meal two hours before the opera is due to start, while M. Vigneau is a firm believer in fasting on the day he is going to sing. D. L. B.

## BROOKLYN HAS "BOHÈME"

Aborn Principals Effective in Leading Rôles of Puccini Opera

The fourth week of the Aborn forces at the Academy of Music in Brooklyn opened with a good production of "La Bohème" on Monday evening. It sustained one or two minor cuts, however, the most noticeable one coming in the "Momus" scene, when the curtain descended after *Alcindoro* had gone to fetch another slipper for *Musetta*.

Salvatore Sciarretti was *Rodolfo*. He sang the part in Italian, but in general he gave a splendid account of himself. His high tones were particularly good, with a full, ringing quality. The "Narrative" was so well done that he had to repeat the second part. Phoebe Crosby made an appealing *Mimi*. In the third act, when she bids farewell to the poet, the singer achieved a note of pathos in her delineation of the character such as is not often reached. Miss Crosby also sang beautifully in the last act. Thomas Hardie's resonant voice made *Marcel* a vocal delight, his enunciation was superior, and he infused the part with more life than is generally given to it. The *Musetta* was Gladys Chandler, who proved to be a lively little person. Philip Flin made a spirited *Alcindoro*. He also took the part of *Benoit*. The *Parpignol* was Arthur Green. S. Paul Veron sang *Colline* and Betram Peacock *Schaunard*. The "Coat Song" was sung with feeling by Mr. Vernon. The chorus sang well and Carlo Nicosia, the conductor, brought out the full beauty of the score. J. T. M.

Stainer's cantata, "The Daughter of Jairus," was given in St. John's Protestant Episcopal Church, York, Pa., May 4, by the men's and boys' vested choir, under the direction of John Denues, organist and choir-master. The performance marked the

close of a season of special sacred music in the historic church. "The Prodigal Son," by Arthur Berridge, was presented at the annual Spring concert of the Heidelberg Choral Society, in Heidelberg Reformed Church, York, under the direction of former Mayor M. B. Gibson. Many of the city's prominent singers are members of the organization. The soloists were: Soprano, Marion Gibson; contralto, Camilla Stieg; tenor, Alfred Scarborough; baritone, John W. Eyster; trombone, W. A. Shearer. A cantata, "The Triumph," was given by the Grace Lutheran Choral Society of York, under the direction of R. K. Stallsmith.



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LEOPOLD LEVY, Secretary, address, 505 Fifth Ave., New York

JOHN C. FREUND, Editor

PAUL M. KEMPF, Managing Editor

## BOSTON OFFICE

ANITA ELLSWORTH, Manager  
Room 1011, 120 Boylston Street  
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570 Oxford

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New York, May 17, 1913

## WARNING TO NEW YORKERS

The difference in the attitude of New York and Berlin audiences as described by Conductor Josef Stransky, in his words recently quoted in *MUSICAL AMERICA*, reveals an impending danger to New Yorkers. Mr. Stransky finds that New York audiences go, in the first place, "to enjoy"; after that, "to learn and understand." Mr. Stransky quoted someone as having said of the Berliners: "They are blasé; they really believe they understand everything," and Mr. Stransky himself said that their attitude in general might be expressed by the question, "We wonder what will be wrong to-night?" America has frequently heard of the enormous number of concerts per week in Berlin, and now it learns what the result of them is.

The attitude of the Berliners, as indicated by Mr. Stransky, is not that of the rational human being seeking enjoyment through music. It is the attitude of the critic. A city of critics! What an awful thought!

The critic is a man who is expected to understand everything about music. In order to stand right with the community he has to let it be thought that he does understand everything about music. It would be an awful thing for the critic to confess that he was non-plussed or flabbergasted. The redeeming attitude, "except ye be as little children," is denied him at the outset by the very fact of his profession, or at least the profession has been so construed, or misconstrued, as to make him think that that is the case.

New inspiration in music is not of the mind, but of the spirit. Its reality for humanity is wholly a matter of its effect upon the spirits of men. The mere question of brain, of knowledge, has practically nothing to do with it, and the critic's knowledge does not place him in any better position than the common layman in the matter of apprehending the essence of the new in the music of a new genius. In fact, the critic's knowledge is too often a barrier, as history has frequently proven, to his real appreciation of new music.

Where music, or any art, of a new and advanced character falls upon a spirit incompetent to understand—light shining in the darkness and the darkness comprehending it not—it offends. The critic whose knowledge has availed him naught for real understanding, and who has been offended by something beyond his capacity, retaliates in what he believes to be similar kind, and writes offensively of the composer. A deadlock occurs, and the critic who has entered this *impasse* is in a bad way spiritually.

Berlin as a whole would seem to have gotten somewhat in this attitude with regard to music. New

Yorkers are hereby warned of the goblins that will get 'em if they don't watch out.

## PSYCHOLOGY OF THE PIANO WORLD

It has often been observed that all or most of the pianists feature some particular work, as if by a pre-concerted arrangement, in the course of a given season. A sonata of Schubert will be unearthed, and in the course of a single Winter it will be heard at the hands of every pianist, great and small. Or it will be some particular work of Schumann or Liszt. In any case, it is apt to be the *pièce de résistance* of the program. This matter is brought to mind again by Mr. Hodgson's statement in last week's *MUSICAL AMERICA* that "the early Sonata in D, op. 28, is the Beethoven Sonata having the latest vogue among concert pianists."

The phenomenon is a curious one. It would seem as if the piano public were prone to an extraordinary inertia and could each season be gotten into the mood of only one such serious work. As a matter of fact, any one great work is a concentration of much and deep thought and feeling on the part of the composer, and is in a way a difficult thing for the public to get in and out of. Most persons have probably had the experience of at last being fully seized by some great musical work, long known of, and of being possessed with it for a certain period of time, while it is doing that mysterious thing which music, when it is really operative, does to the soul.

While one is in such a state he is glad to hear that particular composition over and over—to extract from it the last drop which it may have for his musical palate. It may be that concert pianists, instinctively or otherwise, recognize this fact, and know that when some particular work is well launched with the public, and has begun to be really grasped by them, they will be more gratefully received by the repetition of that work than by playing something of a weighty nature which may have to awaken a totally different phase of the musical nature.

The matter is commonly looked at by regarding the pianist as a species of sheep, ready at all times to follow the bell-wether in the selection of important works for programs. Even if there be some truth in this attitude, it may, in a measure, rest upon the foregoing considerations, and not upon the mere quality of sheepishness. It may be added, however, that the great man is the leader, and that he will stand higher who compels the acceptance by the public of works unknown to them, but in which he greatly believes, than he who merely plays acceptably something in which the public has been made to believe by someone else.

## WAGNER TO-DAY

The year 1913 is a red-letter year in the world of music, as being the one hundredth anniversary of the birth of Richard Wagner. Since Beethoven made music what it is, Wagner is the man who has made the world what it is with respect to music. The centenary will bring forth many words about Wagner, both wise and foolish. Historians will probably reveal some such awful facts as that he drank or swore, as they are accustomed to do with George Washington and other famous men of the past. The best that will be said about Wagner is that which will help us to realize the full greatness of that in him which was great, and that which came out of him which was great. There are too many people in this world who think they will pull such greatness down from its heights by the mere pointing out of some trait that was small or foolish.

The deepest students of Wagner to-day believe that the appreciation of the composer at the present time is of a rather superficial sort. This is one of those things which is true and not true. The world has learned to enjoy his music dramas as operas. It knows very little of his works as related to his own motives and aims. It thinks of Wagner as a success merely because his operas have prevailed, and does not recognize the tragedy of failure involved in the refusal of the world to accept certain of the composer's works in the light of his intentions concerning them. In these ways there is very little understanding of Wagner at the present time.

As a creator of musical stage works, on the other hand, Wagner is very broadly, though it must be admitted not very deeply, appreciated. The general public that listens to Wagner goes to hear the orchestra and the voice, and knows scarcely anything of the thousands of exquisite examples of dramatic correspondence between music and action which exist throughout the music dramas.

It looks very much as if we would get past Wagner before we have caught up with him. That is to say, it is likely that certain newer world ideals than his will be given forth in art, and be seized upon by the public before that same public really gets down to a deeper artistic understanding of Wagner. Wagner succeeded or failed according to the angle from which you look at him. The main thing is, *he lived*; and that is more than you can say of most men.

## PERSONALITIES



The Zoellner Quartet in Difficulty

The Zoellner Quartet, consisting of the father, two brothers and a sister, whose success in this country in the past two years has been unequivocal, devotes almost as much time to sight-seeing and tramping as to practice, and, in the latter they are indefatigable. After each engagement some time is spent in a tramp near the city in which they are playing providing there is sufficient time. The above picture represents these players negotiating a difficult "passage" near Detroit on the occasion of their recent visit.

**Rogers**—Francis Rogers, the New York baritone, is planning to sail for Europe early in June to be gone the entire Summer.

**Melba**—Mme. Melba's son has recovered from a severe attack of double pneumonia, with which he was seized some months ago. He has been with his mother in Paris.

**De Koven**—"The Life and Letters of John Paul Jones," by Mrs. Reginald De Koven, wife of the composer, was recently published by Scribner's. Mrs. De Koven is an authority on that subject.

**Foster**—Kingsbery Foster, of the firm of Foster & David, managers of concert artists, was married in Greenwich, Conn., on Saturday afternoon, May 10, to Mrs. Ada Kennedy. Mr. and Mrs. Foster will spend the Summer at Mr. Foster's Summer home in Vermont and the Winter in Europe.

**Brady**—William S. Brady, widely known as a vocal teacher, is one of the few musicians who do not speak about their compositions. Mr. Brady has done three comic operas, one of which was done some years ago by the famous "Bostonians." His most recent work is now ready for production and is said to be brimful of fine melodies, interesting situations and humorous lines.

**Beddoe**—Dan Beddoe, the popular tenor, will appear as soloist at the music festival at Columbia University on August 5 and 7 to sing in "The Messiah" and "The Golden Legend" under the conductorship of Walter Henry Hall. Mr. Beddoe has been filling a large number of prominent oratorio and concert engagements during the season and has given recitals throughout the country.

**Garden**—Mary Garden visited the Elysée Palace in Paris on May 8 by command of King Alfonso of Spain, and later cabled to New York: "Never felt better in my life. Am enchanted with the King. My triumph on Wednesday night in 'Salomé' was superb. I know my American friends will be delighted." Miss Garden will remain in Paris until next month, and later will take her annual cure at Aix les Bains.

**Culp**—The other day, out in Oregon, according to the New York *Telegraph*, Julia Culp and Marie Culp Russell, cousins, born in the town of Groningen, Holland, were appearing in the same American city after a separation of eighteen years. Not on the same stage, however, for while one is a famous *lieder* singer, the other is a blackface artist in vaudeville, sometimes called "the belle of Kentucky." Their fathers are brothers and play in the same orchestra to-day in Groningen.

**Urlus**—Jacques Urlus, the distinguished tenor of the Metropolitan Opera House, is planning to extend his stay in America next Spring after the close of his opera engagement, for the purpose of filling a few concert engagements, but his time will be limited. His manager, Annie Friedberg, has been receiving a great many requests from societies and clubs for bookings, and it is evident that the great tenor will have every available minute filled long before he returns to this country next Fall to sing at the Metropolitan. He is now singing in opera and concert in Europe.

**Barstow**—When Miss Barstow played, April 24, 1913, with the Boston Symphony Orchestra at Cambridge, Mass., Geraldine Farrar was in the audience and was so interested in this brilliant young violinist's playing of the Saint-Saëns B Minor Concerto that she came afterward to the artist's room to congratulate Miss Barstow and to sympathize with her over the extreme heat prevailing—it was one of those excessively hot Spring days. Miss Farrar is ever ready to encourage other American girls and agrees with many others that Vera Barstow is on the threshold of a brilliant career.



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**B**ETWEEN many engagements that crowded upon the close of her long American tour, Tina Lerner found time to talk over certain topics which bear upon the pianistic problem. We began by referring to the different ways of holding the hands and of touching the keys, as exemplified by various pianists now before the public.

"Yes, I play with the ball of the finger on the key, which necessitates a flat position of hand with low wrist." Here the pianist illustrated her remark by playing several pearly scales with straight, outstretched fingers. "I never realized, however, that I played in this way, until Mr. Ernest Hutcheson called my attention to it. The fact is, I had always taken posi-

ideas, which each one works out for himself in a different way.

"The piano student learns from so many sources. He attends a piano recital and acquires many ideas of touch, tone, phrasing and interpretation; he hears a great singer or violinist and absorbs a wholly new set of thoughts, or he listens to a grand orchestra, and gains more than from all the others. Then there is life to study from; experience, living, all go into the work of the musician. It is certainly the most exacting career one may choose.

### Music-Lovers and Music-Knowers

"I have been asked whether I preferred to play for an audience of music-lovers or music-knowers. Perhaps an equal mixture is the happy medium. Of the two sorts it seems to me the music-knowers are preferable, for, even if they are very critical, they also recognize the points you make, they see and appreciate what you are striving for. They are not inclined to say: 'I don't like such and such a player,' for the music-knower understands the vast amount of time and energy, labor and talent that go to make a pianist. They rather say: 'I prefer the playing of such and such an artist.'

"The word 'like' in connection with a great artist seems almost an affront. What matters if his work is not 'liked' by some, he knows it can stand for what it is—the utmost perfection of his powers, of himself. And, after all, the audience is the greatest teacher an artist can have; I have learned more from this teacher than from any other. In this school I learn what moves and touches an audience; how to improve this or that passage; how to make a greater climax here, or more sympathetic coloring there. In conceiving how a work should sound I get in my study of it a general idea of the whole as nearly perfect as I can make it. But it has to be proved and tested; the audience must set the seal of approval upon it.

"When the work has been polished by repeated trials in this school the interpretation has then become crystallized in the mind, and it should always be given in nearly the same way. An artist does not change or repaint his picture each time he exhibits it; why need the musician change his interpretation on the spur of the moment? To trust too much to the inspiration of the moment might injure the performance as a whole. When I have this ideal of the interpretation in mind, it becomes my sacred duty to play it always in this spirit—always to give my best. I can never think that because I play in Boston I must strive harder for perfection than if I play in a little town. No, I must always give the highest that is in me, no matter where it may be. People sometimes ask me if I am nervous before a recital. It is not that I am afraid of people; but I am always anxious about being able to realize at that moment my ideal.

### America Most Appreciative

"I prefer playing in America to anywhere else in the world, for there is more real understanding and appreciation here than in any other country. Of course the great music centers of New York, London, Paris, Berlin and Vienna are about the same; but the great difference lies in the smaller cities which, in America, are far more advanced musically than in Europe. I have proved this to be the case repeatedly. Not long ago I was booked for a couple of recitals in a town of not more than 2,000 inhabitants. When I arrived at the little place, and saw the barn of a hotel, I wondered what these people could want with piano recitals. But when I came to the college where I was to play and found such a large, intelligent audience gathered, some of whom had traveled many miles to be present, it proved in what estimation music was held. The teacher of this school was a



Tina Lerner, the Russian Pianist, Who Has Just Completed Her Most Successful Tour of This Country

tions of body, hands, arms and fingers that seemed to me the most natural and easy. This I did when I began, at the age of five, and have always kept to it, in spite of what various teachers have endeavored to do for me. Fortunately my early teachers were sensible and careful; they kept me at the classics, and did not give me too difficult pieces. I believe that certain principles of position are right and most players follow them, but I have always kept to my natural way. In hand position, therefore, I am individual; perhaps no one else does just as I do; I am unique in this.

"In some way it has come to be imagined that I have studied with Leschetizky; this is entirely refuted when I say I have never even been in Vienna. It seems to me we are getting away from the idea of helping ourselves out with the name of some great teacher. The question should be: What is the player in himself—what can he accomplish—not whose pupil is he? We know of some of Leschetizky's famous pupils, but we never hear of the thousands he must have had who have come to nothing. A teacher can do only a certain amount for you; he can give you certain

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good musician, who had studied nine years with Leschetizky in Vienna; the pupils understood the numbers on the program, and were well informed as to what was going on in the world of music. They were wide awake.

"One handicap the pianist encounters who plays much with orchestras is the dearth of modern concertos. The familiar ten or dozen famous ones are played over and over, and one seldom hears anything new. There are new ones written, but the public has not learned to care for them. Even the beautiful Second Concerto of Rachmaninoff has not made a success, even in the great music centers where the most intelligent audiences have heard it. I believe that if an audience of the best musicians could be assembled in a small room and this work played to them, its beauties would be proved to them indisputably. I am studying now a new concerto by Hadson Wood, which you see in manuscript there on the piano. I shall play it in London the 23d of May, with the London Symphony Orchestra, in Queen's Hall. I have been studying it for a number of weeks and find it beautiful.

"I am to play in Spain next season, and shall not return to America. After London part of my Summer will be spent in Berlin, where I hope to rest a little."

### Canadian Opera Company Leases Theater for Eight Weeks' Montreal Season

MONTREAL, May 13.—The project of the Canadian Opera Company, as the organization of Mr. Clerk-Jeannotte is called, has advanced as far as a public announcement by the management of His Majesty's Theater to the effect that that house has been leased to the opera promoters for eight weeks, beginning November 17 and ending January 10. Mr. Clerk-Jeannotte has sailed

for Europe, and as most of the wealthy Montrealers are leaving town for the Summer, the process of building up the subscription list to the necessary figure is at a standstill until Autumn. Mr. Delcellier is understood to be still working on plans for a season of French opera comique this Autumn, probably in a theater in the French end of the city.

Grace Davis, who is coming to the front as one of the most cultured and graceful light sopranos in the city, gave a recital at the Ritz-Carlton Hotel on Monday, in which she was particularly successful with English songs and songs by Rimsky-Korsakoff and MacDowell. J. H. Dubois, 'celist, and Dorothy Cornish, accompanist, assisted. K.

### Buffalo Soprano Engaged for Opera in South America

MILAN, May 10.—Meta Reddish, soprano, of Buffalo, N. Y., has been engaged to sing in grand opera during the Summer season in Buenos Aires and Valparaiso. She will be heard in "Rigoletto," "Les Huguenots," "The Barber of Seville," "La Traviata" and "I Pagliacci." Miss Reddish made her debut at the San Carlo, Naples, in 1911, and has since had much success in opera in Italy. She is to sing at the Costanzi, Rome, a year from this Summer. She is only twenty-one years old.

### Lambord Choral Society to Celebrate Wagner Centenary

The Lambord Choral Society of New York will give its second subscription concert at Earl Hall, Columbia University, on the evening of May 22. This date marks the one hundredth anniversary of the birth of Richard Wagner, and the program will be devoted entirely to that master's works. An orchestra, consisting of Metropolitan Opera House players, will assist the chorus.

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## FROM "MUSICAL AMERICA" READERS

In Defense of the Use of Indian Themes  
by American Composers

To the Editor of MUSICAL AMERICA:

It is strange how the subject of Indian folk-lore and the treatment of Indian themes is received by the general public in spite of the vitriolic mutterings of certain critics. One has but to be in an audience where orchestra compositions, songs or piano pieces are featured to realize how keenly the average musician and layman is interested in the use of Indian melodies in composition. The musical records of New York and Chicago, as exemplified by the daily press, are in marked contrast to the attitude of the public. Times without number the orchestral works of MacDowell, Farwell, Gilbert and others have been subjected to scorn in the city of New York and the public has always put it down to innate prejudice and personality of a few self-styled protectors of American music.

Chicago is not a whit behind in this unreasonable attitude. Your paper has in times past pointed out these very things, and if the critics would realize just once how ridiculous they make themselves and how little the vast public swallows their bellicose utterances, the reign of vituperation would cease.

While the writer mightily dislikes to bring personalities into this letter, a short defense is needed in quarters where a misunderstanding might occur through ignorance of real facts.

A few weeks ago the writer's "Four American Indian Songs," arranged from the solo form by H. L. Heartz, of Boston, were given by the Chicago Mendelssohn Club. They were given superbly, with all due regard for the aboriginal atmosphere, which two of our Chicago critics denied and ridiculed. The vast audience demanded a repetition of the songs, showing the way the wind really blows in Chicago. By one who had not attended the concert the stereotyped roast the songs received might have been construed as indicating a failure for the songs. And in this fact rests the entirely ridiculous position of the critic. Honest criticism is just; is needful for creative art in America, but rank prejudice should have no part. Unless a critic can give tenable reasons for a general condemnation, his critique becomes valueless.

It is this attitude then that strikes the general public as a thing to wonder at.

The work of idealizing Indian melodies, and the interest in Indian folksong and folk-lore will go on as it has gone on the last few years in spite of the vulgar anathemas heaped on the workers. The writer has not traveled over this broad country for three seasons without being impressed by the wide interest manifested in Indian folk-lore and Indian themes in relation to composition. The feeling is not a form of

hysteria, nor is it a fad. When those who have fought the subject are won over to the cause and espouse it with ardor, are not the circumstances an indication of deep conviction?

Each month, each year brings recruits who realize that, while Indian music may not form any part in the future music of America, yet the use of these soil melodies is as consistent as the use made of Scandinavian, Bohemian or Slavic themes by composers of those countries. Just because the American composer is without a drop of Indian blood in his veins is no reason why he should refuse to employ colorful thematic material indigenous to American soil.

I tell you the interest in these things will sweep on until the self-styled protector of American music will feel like a lone voice on a desert isle. With kind regards, I am,

Sincerely yours,

CHARLES WAKEFIELD CADMAN,  
DENVER, COL., May 3, 1913."Art Not Dependent on Morals," Says  
Maggie Teyte

To the Editor of MUSICAL AMERICA:

Oscar Hammerstein declares in a recent interview that "moral atmosphere is entirely lacking among singers," and further announces that he will give his opera a moral tone that has never been had in opera before. The implication is that he will select moralists rather than singers for his company. Which do you think the public would rather hear?

What surprises me is not so much Mr. Hammerstein's cold-blooded statement as the fact that it has been vehemently denied on all sides. There are, of course, many singers of the finest moral character, but in the main Mr. Hammerstein is right. He is wrong, however, in making so sweeping a denunciation without giving the reasons for the conditions which he condemns. And he is wrong also in thinking that he will improve those conditions by the introduction of moral English opera. I consider it practically an impossibility to raise the moral standards of opera without lowering its artistic standards. After all, has not the theory been pretty generally exploded that art is dependent upon morals? It is unfortunate, possibly, but true, nevertheless. Is there anything particularly moral in "Tristan and Isolde," "Die Walküre," "Madama Butterfly," "La Bohème" or "Pelléas et Mélisande"?

To the general public the conditions existing in the operatic field are little known, but among singers they have long been taken as a matter of course. Opera is like an old city, enclosed with walls and fortifications. But to get into an old city and enjoy its wonders one need only be the possessor of an admission fee. To enter the stronghold of opera, however, powerful backing is required. Often this backing can be secured only through the sacrifice of morality. The lapse is made all the easier by the fact that a singer who has become deeply engrossed in her art is almost insensible to all other matters. Her art is her whole life.

Her general education is necessarily neglected and her special education in singing will never supply this deficiency. Often a singer is forced to express and interpret things which she cannot possibly understand because of the narrowness of her education. When this lack of education and intellectuality is combined with the emotional, dramatic temperament of an artist, capricious, headstrong and unrestrained, what chance is there for morals? She who survives such conditions is truly remarkable.

I do not think Mr. Hammerstein will find many singers who will satisfy both his moral and his musical standards. More than that, I do not think he will find many who sing well in English. European training has become such a habit that practically every singer nowadays learns to sing in French, German and Italian and neglects English entirely. Surely English is as difficult as any of the three. It is scarcely ever even spoken correctly. To sing it well requires long and careful study. But the

only singers who are willing to devote this study to the English language are foreigners, who have no preliminary knowledge of English whatever.

The English and American singers take it for granted that they know their own language and usually sing it in the same slipshod, unintelligible fashion in which they speak it. As a result we find the astonishing paradox that the leading German, French and Italian singers often have a better enunciation of English than those who are born to the language. What we need is a thorough training for our singers in America and England, a training in which their own language shall be studied parallel with the rest and made an essential feature of enunciation in singing.

Yours very truly,

MAGGIE TEYTE.

Baden-Baden, April 28, 1913.

## W. W. SHAW'S PUPILS

New York and Philadelphia Vocal  
Teacher to Conduct Summer School

PHILADELPHIA, May 12.—During the past season the pupils of W. Warren Shaw, the well-known vocal teacher of this city, have been active in musical events of importance in all parts of the country. George Hamlin, the celebrated American tenor, on his entrance to the ranks of operatic stars, placed himself in Mr. Shaw's hands for vocal readjustment, and at that time made some important changes in his breathing methods, the results being generally noticed, it is said, in a warmer, richer quality and improvement in the timbre and easy sustaining of high tones. Mr. Hamlin returned for his second season of study at Mr. Shaw's Summer school at Cape May, N. J. John Braun, the popular Philadelphia tenor, who gives an annual recital here, and who has on several occasions appeared with the Philadelphia and New York orchestras, has studied for the past three seasons with Mr. Shaw, and his voice also has shown improvement in tone, quality, solidity and range. Harvey Hindermeyer is another tenor who has been a pupil of Mr. Shaw, at the New York studio. Among the other prominent pupils, Horace R. Hood, the young Philadelphia baritone,

has won success with the Philadelphia Orchestra and in leading rôles with the Philadelphia Operatic Society; John McKay is a new tenor who has developed an excellent voice during the past two years, and has made his debut as a concert singer with marked success; Helen Buchanan, soprano soloist of the Overbrook Presbyterian Church sang at a musicale given by Mrs. W. D. Simmon at the Merion Cricket Club, May 8, creating a veritable furore among the guests, and also sang at the opening day of the club on May 10; Philip Warren Cooke, tenor soloist of Calvary Presbyterian Church, will be Nanki Poo in the forthcoming series of performances of "The Mikado" to be given by the Savoy Opera Company at the Broad Street Theater, and was the soloist of the Orpheus Club at its recent concert in the Academy of Music, and Noah H. Swayne, 2d, who gave his annual recital in the auditorium of the Pennsylvania Institute for the Blind, last week, is to appear as the bass soloist in the presentation of Haydn's "Seasons," to be given at the Academy of Music by the Choral Society. Mr. Shaw will open his Summer season at Cape May July 1 for a two months' session.

## Orange Musical Art Society's Concert

ORANGE, N. J., May 6.—The thirty-fourth private concert of the Orange Musical Art Society took place on May 2 in the auditorium of the East Orange High School. Arthur D. Woodruff again conducted, and the society had the assistance of Albert A. Wiederhold, bass-baritone; the New York Festival Orchestra and Mrs. E. C. Wandling, piano accompanist.

The club sang Harriet Ware's "The Cross," George Henschel's "The Doll's Wedding Song," L. V. Saar's "Spring," Henry Holden Huss's "Ave Maria," Thulie's "Dreamy Summer Night" and Brahms's "Love Songs in Waltz Form." In the Ave Maria Mrs. Louis O. Hedden and Mrs. James M. McCutcheon sang the incidental solos very effectively. The Orange Musical Art Society always sings very well, and this concert was no exception to the rule. Mr. Wiederhold's effective bass voice was well liked in his selections. He was repeatedly recalled and added several numbers. S. W.

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KATHLEEN PARLOW



## SALON REMEDY FOR SHAM CONCERTS

Practical European Indorsement of the Idea of "Musical America's"  
Editor—A Benefit Both to Budding Talent and the Tried and  
True Artist—What Berlin Music-Salon Has Accomplished

BERLIN, April 29.

If anyone will but take the trouble to inquire into art conditions as they exist in Europe to-day he will at once realize how vitally important is the discovery made by the editor of *MUSICAL AMERICA*, and so clearly set forth in his now famous interview in the *New York Times* that the needed stimulus for the upbuilding and ennobling of a real American art is to be found in the adoption of the right salon idea.

Not only would the successful operation of this plan benefit and encourage worthy young talent in every department of art all over our United States, but it would likewise effectually prevent the spreading to our shores of the demoralizing practice of sham concert-giving which is so prevalent in all European cities.

Such a practice must be the ultimate result in New York, just as it has been in Berlin, Paris and London when unheralded and often unprepared young musicians are left with no other means of attracting the attention of the press and the public to their several accomplishments. Indeed, this evil has assumed such proportions in Europe as to claim the serious thought of influential writers all over the continent.

Shortly after reading Mr. Freund's article I was granted an interview with M. Lubowski, founder and editor of *Der Musiksalon*. This man had for years been nourishing an idea for the betterment of musical art, which, however, he was able to put into practical operation only five years ago. He established *Der Musiksalon* and through its columns at once began a vigorous campaign against sham concert-giving.

As the very title of his journal would indicate, Herr Lubowski holds that the music-salon alone can bring order out of the present chaos. In his own words, the salon is the "Retter in der (Konzert-) Not," and his every effort is directed toward raising this old-time institution to its former level of importance. He aims through his publication to assist young artists in traversing the difficult path leading to public appearances; to supply the music-salons of large cities with a needed literary background and to give them the significance of a step to the concert platform. In short, he hopes to improve a situation which permits the flooding of the sixteen concert halls of Berlin alone with more or less unripe talent, the result of which is a vast overproduction of an article for which there is no demand.

### Exchange of Values

"What becomes of the original and only purpose of concert-giving, namely, the direct exchange of values between producer and consumer, when the concert halls are filled with so-called 'deadheads' on tickets distributed promiscuously by the concert bureaus and friends of the concert-giver?" he asked. "A grave error was committed," he continued, "by the music-salons, which in the days of Schubert, Schumann, Chopin, Nicolai and even Liszt were still centers of musical activity in which the virtuoso and especially the composer won recognition and made a name for himself. In their old aristocratic pride and exclusiveness they failed to reckon with the ever-growing power of the press—a factor which was formerly given scant consideration."

"They neglected to extend a welcoming hand toward the friendly offices of this influential agency, with the result that the artist was gradually driven to the public concert platform in order to obtain the printed opinions which are apparently so necessary to the spreading of his fame abroad."

"Therefore, from the music-salon, with its far-reaching influences of refinement, the center of musical activity was transferred to the purely commercial concert hall. Representatives of the press who had never crossed the threshold of a music-salon gladly accepted the invitations of the concert agencies and filled the columns of their respective mediums with the greatly desired reports, thereby attracting an ever-increasing number of music patrons."

"While in consequence of this vital change in an old established order of things the concert halls in a comparatively short time put forth vigorous blossoms and soon sprang up everywhere out of the earth like mushrooms after a warm rain, the music-salons, on the other hand, wasted gradually away. They sank, with very few ex-

ceptions, into spiritless assemblies which at the time when the English 'five o'clock' entered upon its triumphal march through all the countries of Europe, transformed themselves into tea, coffee and cake affairs which had only the power to attract elderly aunts and very young maidens.

### Opening Doors to the Press

"I am convinced that the great popularity of the concert hall which through superficial sham concerts, sham announcements and sham audiences proves ruinous to so many young artists on the one side, and the decadence of the music-salon, on the other, would never have been possible had the music-salons opened their doors to the press."

"How is this mistake to be rectified? The answer is quite apparent. I am a believer in the old adage 'it is never too late to mend.' Therefore the music-salons must do that which they have so long neglected to do. They must seek friendly contact with the press. The critics should always be invited. Only the most worthy talent should be presented, and the artist must necessarily give as much of himself as he would in the concert-hall. The critics would then have no cause to complain of the quality of the performances they are in duty bound to attend."

"For my part I hold that the music-salon has as just a claim on the attention of the press as has the concert hall. To be sure,

some will agree with me, while others will disagree. To enter into a theoretical discussion of this subject would be useless, since in this day of the dogmatist it rarely happens that anyone will allow himself to be persuaded."

"But dispense with theory, and you must admit that in practice I am accorded the right. My paper was the first and for a long time remained the only one to publish regular reports upon the performances given in music-salons."

"Now, at least so far as Berlin is concerned, you will find a considerable number of journals and newspapers sending their representatives to the music-salons! Some of these papers have an international reputation. And while this success of my plan gave me great pleasure you may imagine with what degree of satisfaction I began reading, in a paper published by a man who at first scoffed at my idea of reporting on music-salons, complete accounts of the performances at the Kirsinger music-salon."

"The fact that some of our best critics now attend music-salon performances in a professional capacity goes to prove that the music-salon and the concert-hall reports are accepted as being of equal value."

### Legitimate Concert-givers

"You ask, what about artists who aspire only to 'sold-out houses' and of those whose wealth permits them to give whole series of orchestra concerts? Well, they do not enter into this discussion, for such artists certainly stand in no great need of the music-salon. They are, after all, very few in number. You can almost count them on your fingers. And they surely have no cause to shrug their shoulders contemptuously at the music-salon idea, since they cannot but benefit by the decrease in the number of sham concerts undeniably brought about by the music-salons."

"Therefore, artists who are really justified in counting on a paying audience

should by all means betake themselves to the concert-hall. Those, however, who belong to the class noted for the giving of sham concerts commit a crime! Yes, even a double crime; against Art, which, in the eyes of the audience loses in value as well as in charm, and against the whole company of professional artists whose paying patrons are more and more reduced in numbers through the corresponding increase in the number of free-ticket concert-goers."

"One might in many cases even add to these two crimes a third, namely, that committed against themselves and their relatives and supporters. For with not a few the giving of sham concerts has become such a mania that they have not only reduced themselves but their relatives as well to a shameful state of poverty."

It is the opinion of Herr Lubowski that this evil can be corrected only by an energetic propagation of the music-salon idea.

For the benefit of Americans interested in such a movement it might not come amiss to explain here what constitutes a European music-salon. As a rule they are conducted by refined and highly cultured women who have great social prestige and who unselfishly dedicate themselves and their large, beautiful homes to the cause of music. The audience consists for the greater part of men and women prominent in the world of art, science and literature as well as of those in the higher social circles. And not infrequently personages of world-wide distinction are to be found among the guests. It is customary to permit regular guests to invite friends and acquaintances. Likewise are the performing artists given this license. The programs are not always given by amateurs, as some might believe. On the contrary, pianists, singers, violinists and composers who have already appeared publicly are actually more in evidence.

Yet young and worthy talent is never refused an opportunity to participate. In fact, it is particularly encouraged, and as a consequence prodigies, both over and under-sized; long-haired, shabbily dressed composers and singers and players of every description recommend themselves to the good will of their gracious benefactresses.

### No Social Distinctions

There are no lines of social distinction drawn. If the young aspirant has something of real merit to offer he is treated with the same consideration and respect accorded the renowned professional regardless of what may be his station in life. Neither do national prejudices exist in the ideal salon.

It has always been one of my keenest pleasures, whenever I have been in Berlin, to attend the functions arranged at the Kirsinger salon—a salon conducted by the highly gifted and charming Mme. Kirsinger for nearly forty years. This salon has gained an international reputation through the hospitality extended by this really remarkable woman to Americans, English, French, Russians, Italians, Spanish and Germans alike. It is a rendezvous for both the professional and the amateur, and perhaps in no other salon in Europe have so many struggling students and artists secured hearings and so much talent been discovered. And not the least in numbers among those privileged to display their various accomplishments at this salon have been Americans.

Indeed, what a sad state of affairs is that which drives the young American musician to a European music-salon in order to secure a respectful hearing! Yet one of the recent events of moment at the Kirsinger salon was an afternoon devoted solely to the works of the gifted composer, Arthur Fickenschner, of San Francisco, who lost all his worldly possessions in the earthquake. Several excellent artists were secured for the interpretation of these works. And for the performance of "Das blaue Gemach," a work for soloists and chorus of women's voices, the composer was provided with twenty-eight trained singers.

Two years ago I also heard at this salon the first performance of a Requiem by the Belgian composer, Désiré Pâque, which required the services of no less than a hundred singers and instrumentalists. This will give you some idea as to the aim and scope of the European salon of to-day. And if the European idealists, after years of experience, are returning to the salon idea, not only as the one refuge and support of needy talents but likewise as the only means of overcoming the growing power of a counterfeit art, there surely can remain little doubt as to the immediate course of action to be adopted by those interested in the future of art in America.

"Would that I were a woman and that I owned a comfortable home in an American city!" enthusiastically exclaimed a foreign newspaper correspondent upon reading what Mr. Freund in his splendid article had to say with regard to the establishment of the first salon by the brilliant women in our important American cities.

DER WANDERER.

## WOLFFUNGEN IN VIRGINIA

Leaves Washington for Summer of Teaching and Recreation



De Cortez Wolffungen, Dramatic Tenor and Vocal Coach, Who Is to Open a Studio in New York Next Fall. On the Seat is Bertha Millar, Coloratura Soprano and Pupil of Mr. Wolffungen, and Beside Her Is His Accompanist, Mildred Harrison

WASHINGTON, D. C., May 10.—De Cortez Wolffungen, the dramatic tenor well known for his productions of grand opera with local organizations and in Buffalo, and lately for his work with the Washington Grand Opera Chorus, has left Washington and gone to his Summer home at Front Royal, in the Virginia mountains, taking with him a few of his most promising vocal pupils. Among them is Mrs. Susan Ruthardt, who has been studying with Mr. Wolffungen for the last year. Though her voice had been pronounced a contralto by a New York teacher, Mr. Wolffungen at once recognized its soprano quality. He has been so successful in placing her voice that Dr. Muck, conductor of the Boston Symphony Orchestra, who gave her a hearing in Washington a short time ago, predicted a successful career for her. Furthermore, Mrs. Ruthardt had the privilege of singing before Mme. Sembrich in New York a month ago, and was the only one chosen among many applicants to study with her for a season at her villa at Nice, France.

Mr. Wolffungen will open a studio in New York in the Fall.

The Spring concert of the Hartford, Conn., Männerchor was given April 30 at Unity Hall before a large audience. Six songs were given by the men's chorus, under the direction of Conductor Samuel Leventhal. Mrs. Grace Preston Naylor and Milton Aronson were soloists.

## CONSOLO TO LEAVE US

American Musical Circles Will Feel Loss of Eminent Italian Pianist

When at the close of May Ernesto Consolo, the eminent Italian pianist, sails for his villa at Lugano, American musical circles will lose one of the most distinguished artists who has in recent years made his home here. For three years Mr. Consolo was a resident of Chicago, following his work there with a year's concert-tour of Switzerland, France and Germany. The year after he returned to America to join the faculty of the Institute of Musical Art, where he has been for three years. His return to Europe will find him again in the concert field, where his services are much in demand.

Though the six years of Mr. Consolo's American residence have been devoted in large part to teaching in the two institutions with which he has been associated he has also appeared as soloist numerous times with the Theodore Thomas, New York Symphony and New York Philharmonic Orchestras, introducing to America the piano concertos of Sgambati and Martucci. He has also been heard in joint-recitals with Kathleen Parlow, Mischa Elman and Hugo Hermann and has been assisting artist with the Kneisel, Olive Mead and Chicago String Quartets.

### A Composers' "Hunger Strike" Needed

What is wanted is the death by starvation of three or four English composers, says Josef Holbrook in the *London Musical Times*. Scarcely anything short of this will awaken the public to recognition of the way they are being treated. You can't expect men to write music for nothing; nor can you expect publishers to publish it when they know there is little possibility of its being heard more than once—if, indeed, one performance can be guaranteed. Yet this is what English artists have to contend with. Their work is not wanted at home. They have to waste their money and time in traveling to Germany or France in the heart-breaking endeavor to get their music heard abroad, and then when, by good fortune, they have managed to get a hearing in some second-rate German town, they have at last a chance of acceptance at home.

### Pennsylvania Student Orchestra Heard with Visiting Soloists

PENNSBURG, PA., May 3.—David E. Croll conducted the Perkiomen Seminary Orchestra through the second concert of its fifth season, with two Philadelphia soloists, Earl E. Beatty, pianist, and Edward Strasser, a young violinist, besides an Allentown harpist, Charles Hunsberger. Carlton Allen was the concertmaster in the absence of Paul Specht. Forty-five musicians did creditable work under Mr. Croll's baton.

Moriz Rosenthal is the solo pianist engaged for the Strassburg Music Festival from May 31 to June 2.



## TEN STARS HEARD IN RICHMOND FESTIVAL

Most Successful Concerts in Years  
Given Under Auspices of  
Wednesday Club

RICHMOND, VA., May 8.—With such a galaxy of stars as Tina Lerner, pianist; Carolina White, soprano; Margaret Keyes, contralto; Helen Stanley, soprano; Sophie Braslau, contralto, and Betty Burwell Booker, soprano (a Richmond girl, now one of the principal singers at Covent Garden); Alessandro Bonci, Clarence Whitehill, Paul Althouse, and another talented singer of this city, Howard D. Bryant, baritone, the Wednesday Club has just given perhaps its most successful festival in years. The local chorus, under the direction of W. Henry Baker, and a portion of the Metropolitan Orchestra, under Richard Hagemann, participated.

In the first concert, Monday night, May 5, the interest naturally centered in Signor Bonci, as Richmond has had the misfortune heretofore to have chosen tenors that either were indisposed by their long arduous operatic work or were not up to the press agent's promises. Signor Bonci opened with the "Cielo e mar" from "Gioconda," and was received with great enthusiasm

by the huge audience, numbering perhaps ten thousand people. He was forced to give an encore and chose "Zingarella" by Paisiello. His real triumph came later, however, when in place of the programmed aria from Massenet's "Manon" he sang "Una furtiva lagrima" from Donizetti's "L'Elisir d'Amore." Later he gave "Che gelida manina" of Puccini, and was recalled so many times that he graciously added "La donna è mobile," to the intense delight of the audience.

Fully measuring up to the high merit of Signor Bonci's singing, and dividing with him the evening's applause, was the work of Helen Stanley and Sophie Braslau (the latter unknown and unheralded), who filled in a break made by the illness of another artist and scored an instantaneous success by her exquisite singing of "I Have Found My Euridice," Gluck, and "My Heart at Thy Sweet Voice," from "Samson et Dalila." Miss Stanley, in the "One Fine Day" aria, disclosed a voice of wide range and brilliancy and a captivating *pianissimo*. Her other contribution, "Micaela's Air," from "Carmen," and the "Spring Song," from Victor Herbert's "Natoma," added to her laurels.

The performance closed with the club's singing of Sir C. Villiers Stanford's choral ballad, "The Revenge." In the opinion of the local critics this piece was a very unfortunate selection and did not show the chorus as favorably as might have been desired by those who know what excellent work it has done in the past. However, the Quartet from "Rigoletto," sung as a chorus, brought forth much applause.

The feature of the festival, however, was to come at the matinee performance when Richmond welcomed back another of her musicians, who, like Powell, has won a great name in Europe. This was Bettie Burwell Booker, who was greeted with a storm of applause when she first made her appearance. Miss Booker disclosed a voice of singular clarity, not large, but bird-like in quality, with a delicious legato and fine effortless emission. The ovation accorded her after her first number, the Faust "Jewel Song," merged into a veritable demonstration when she came back to respond to the reception, followed by Richmond's eminent pianist, John Powell. It was his delicate airy song, "To a Butterfly" (words by Father John Tabb, the Southern poet-priest) that she then gave, and Powell, who played the accompaniment, was made to share the honors with her. The other selections were the "Balladella" from "I Pagliacci" and "Comin' Thro' the Rye."

Following Miss Booker came that little madonna-like Russian wonder, Tina Lerner, who fairly swept everything before her in the Tchaikowsky B Flat Minor Concerto. Her superb technique and tremendous tone and delicacy of touch in the *legato* passages won for her a separate ovation from the members of the orchestra, who laid down their instruments to join in the general applause. Another and an added feature of this concert was the playing of three compositions by Richmond composers—Frederick Hahr's Menuet Grazioso, a rare flight of this gifted musician's fancy; Leslie Watson's "Reminiscence" and Mr. Baker's Intermezzo Caprice, the latter being particularly graceful and skillfully written for the various orchestral parts, with special work for the oboe. All of these pieces were heartily received.

Mr. Whitehill closed with the magnificent singing of "Wotan's Farewell," so well remembered from last year. His work is above criticism.

The entire third concert was given up to Verdi's "Aida," with Carolina White, as Aida; Margaret Keyes, Amneris; Paul Althouse, Rhadames; Clarence Whitehill, Amonasro, and Howard Bryant, of Richmond, as The King. The Misses White and Keyes were enthusiastically received, as were the other artists—Paul Althouse receiving much of the evening's honors. He is a tenor of great promise, with a fine manly voice, which he uses to the very best advantage.

Mr. Bryant proved his ability to cope with the best, in his very excellent work as the King. His voice seems far too good to be outside a big opera house. It has depth, richness and perfect emission at all times. The chorus held up its end of the work in splendid style.

The orchestra's playing was of that high order that makes the Metropolitan Opera House envied by other organizations of the world.

In recognition of his fine and arduous services, Mr. Baker was presented with a beautiful loving cup at the last performance, by John G. Gorley, the club's president.

A movement is being started to erect a building suitable for the performance of grand opera by next year. G. W. J., Jr.

## STUDENT-COMPOSERS SHOW REAL TALENT

Much Good Music on Program of  
Works by Pupils of New York  
Institute

If there were any in the audience at the recital of works by students in the composition classes at the Institute of Musical Art, New York, on Saturday afternoon of last week, who were disappointed because the compositions were not all equally good, the remarks made by Frank Damrosch must have set them at ease. For after half of the program had been heard the director made his way to the platform and explained to the audience the nature of what was being done. He spoke of the students' compositions as "things not to be graven in bronze or in gold" but as "part of the day's work," drawing a fitting analogy to illustrate his point. He also paid a tribute to Percy Goetschius, who has charge of all the theoretical work in the school and closed his remarks with an appreciation of "his zeal, enthusiasm and devotion." So popular is this theory master with his students that the mention of his name drew forth a storm of applause that lasted until he rose from his seat and bowed.

In the long program were compositions by students in the various grades, of which the course at this institution has seven. From the earlier grades, III and IV, there were piano pieces, both homophonic and polyphonic, the best of them being an Andante Con Moto by Marion Kean and a Three Voice Invention by Gladys Jameson, each played by the composer. In Grade V Samuel Gardner, a young violinist who made his debut in a New York recital this Winter, was shown as the composer of a Prelude and Fugue in D Minor for string quartet. In it Mr. Gardner played the viola, the other parts being in the hands of Messrs. Breeskin, Jacobsen and Turkischer. The piece shows imaginative power, a fine harmonic sense and melodic fluency, the influence of Tchaikowsky and Rimsky being strongly noted in the prelude. George Wedge, a young organist, was the other student in this grade and opened the program with an Introduction and Fugue for the organ, a finely conceived composition of modern complexion.

In the higher grades the most distinctive works were those of Conrad Held, whose two songs, "Lullaby" and "The Piper," were sung by Carolyn Reynolds, and an Allegro from a String Quartet in G Minor played by Robert Toedt, Frances Golden-thal, the composer, and Laura Tappen. The songs are individual, the second winning so much applause that it had to be repeated, while the movement from the quartet which came at the end of the program was a fitting climax to the afternoon. Mr. Held has a fine technique and his choice of an ultra-modern idiom is therefore permissible. He will doubtless be heard from in years to come. A Theme and Variations, for piano, by Wintter Watts, was excellently played by Franz Darvas, and the composer presided at the piano himself for a group of his songs, in which he had the able assistance of Ruth Harris, soprano.

Three four-part songs by Warner M. Hawkins, sung by the Misses Guck, Donaldson and Messrs. Stoner and Dawson, made a good impression, as did the Adagio from a piano sonata, by Grover A. Brower; two movements from a Trio in B, by Alice Shaw, played by the composer, Mr. Toedt and Miss Tappen; two Schumannesque songs of Miss Shaw's, finely sung by Lillian Eubank, contralto, newly engaged for the Metropolitan, and an Allegro from a Sonata for organ by Lillian Carpenter, played by the composer.

Students in the earlier grades whose compositions were heard were Robert Sherrard, Theron Hart, Ferdinand Fillion, Rutger Van Woert, John Lundblad, Marion Niles and Helene Corzilius.

A. W. K.

### A Recital of Organist Johnston's Works

ITHACA, N. Y., May 3.—The four hundredth organ recital at Cornell University, on April 19, consisted entirely of compositions by Edward F. Johnston, the organist. The soloists were Mrs. F. B. Atwater and Mrs. Eric Dudley, sopranos; Mrs. L. H. Stradling, contralto; Eric Dudley, tenor, and C. W. Whitney, bass. The program follows: Part 1 (organ)—"Autumn," "Midsummer Caprice," Nocturne in G minor (MS.), "Resurrection Morn," "Even-

song." Part 2 (sacred)—"I Will Set His Dominion in the Sea," tenor; "In the Hour of Trial," contralto; "The Throne of God" (MS.), bass; "God that Madest Earth and Heaven," soprano; "Christ is Risen," tenor. Part 3 (secular)—"Near Lights and Far Lights" (MS.), "Too Late" (MS.), "When I Think of You," "Highland Love Song" (MS.), Five Songs from the German of Heine (MS.), "In the Night" (MS.), "Where Dreams Are Made," "The Stranger in the Teacup."

### Program Music and Opera

[J. C. Runciman in Saturday Review]

All the latest fashions in orchestral music are simply attempts to write operatic music without taking the trouble of writing opera. The men who still have force left in them and emotion and imagination, being debarred from opera by the difficulties of production, are driven to program music. The exigencies of that form necessitate the choice of a barren and inane literary subject and the necessity of illustrating that subject compels the composer to write inconsequent, broken, aimless music. A piece of music, even if it be founded on a program, must bear hearing, must afford pleasure even to those who do not know the program; it must bear judging as a piece of music in the first place, must stand on its merits as music. In default of fine themes and of a logically woven web of beautiful music no number of elaborate references, to the literary subject, no amount of arbitrary labeling of themes, can compensate, or turn a poor work into a great one.

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Miss May has a voice of charming quality and sings with a purity of enunciation and a freedom of expression that are delightful.

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Her voice is a perfect contralto with a dramatic intensity in her higher notes. In MacDowell's "The Sea" her rendition was perfect, and her round, rich tones aroused the audience to tremendous enthusiasm.

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## A GROUP OF TRAGIC INTEREST



Isidora Duncan, the Famous American Exponent of Classic Dances, with Her Children, Patrick and Deirdre, Who Were Drowned a Few Weeks Ago in the Seine near Paris

ISIDORA DUNCAN, the famous classical dancer, has had the whole world's sympathy in the terrible bereavement that befell her when her children, Patrick and Deirdre, were drowned recently in the Seine, near Paris, in company with their governess, as the result of an automobile

accident. There was a report immediately after the tragedy that Miss Duncan had decided to give up her art and devote the rest of her life to nursing the sick and needy, but it is now said that she will continue in her profession. The above picture is from the London *Sketch*.

Inez Barbour Soloist with Rubinstein Club of Washington

WASHINGTON, D. C., May 12.—The Rubinstein Club, Mrs. A. M. Blair directing, gave its final concert of the season in the Raleigh ball room on Wednesday last before a brilliant and enthusiastic audience of social, official and music-loving folk.

The assisting artist was Inez Barbour, soprano, who gave artistic renditions of the aria from "La Bohème," "Mi chiamano Mimi" and two groups of songs. She was especially pleasing in "Ariel's Song" (La Forge), which brought a double encore. The club was heard in a wide range of compositions, including "Beauteous Morn," German; "Mammy's Lullaby," Dvorak-



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His qualifications are rare in their unity, and the singer belongs to the type of which one wishes to hear more.—*San Francisco Chronicle*, Dec. 6, 1912.

A virile baritone, with true Celtic imagination and sentiment and great breadth and sweetness of voice.—*By Hector Alliot in Los Angeles Times*, Nov. 28, 1912.

As Lowther sang them in his ringing, masterful way, they amounted to a magnificent triumph that lifted the weary worldling from his place on the dusty wayside and set him with shining face among the infinite things of the all-conquering spirit.—*L. Clare Davis in Evening Mail*, Stockton, Dec. 14, 1912.

One can but end in the simple verdict that his art is supreme.—*The Morning Letter*, Stockton, Dec. 14, 1912.

Amid a storm of applause Mr. Lowther returned and sang the whole beautiful message through again.—*Los Angeles Tribune*, Dec. 22, 1912.

His equipment for the art of singing is of a calibre seldom equalled.—*Oakland Tribune*, March 7, 1913.

In the heavy robust passages of his program numbers, there was always the sense of reserve power. Never did he reach his limit, as is the impression sometimes given in these full voice numbers by singers. His soft tones are really wonderful in their sweetness and carrying power, vibrating to the farthest corner of the room.—*The San Diego Union*, Nov. 21, 1912.

In every selection he was the artist, eminently easy, eminently temperamental, eminently versatile.—*San Diego Sun*, Nov. 21, 1912.

Rarely is seen upon the public platform a singer who so completely, and yet so sweetly and gently dominates the entire situation by his profound absorption of self into the thought of the composer.—*Long Beach Telegram*, March 28, 1913.

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Spross; "The Swan," Saint-Saëns-Spirlter; "Love's Dream after the Ball," Czibulka-Houseley, and "O'er the Shadows of the Silent Lake," Harry P. Hopkins, dedicated to Mrs. Blair and the Rubinstein Club. The closing number was the most charming and most artistic, "A Day in Venice," Nevin-Spross. Mrs. Blair had her chorus of one hundred under excellent control, bringing out some beautiful colorings in tone. Mrs. W. W. Burdette made a forceful and artistic accompanist. W. H.

VON SCHUCH'S FIGARO

Remarkable Conducting Feature of Mozart Revival in Dresden

DRESDEN, April 25.—Mozart's "Figaro" the other day at the Court Opera, re-studied under von Schuch's lead, proved to be more attractive than most of the novelties given here of late. This certainly goes to show how greatly a perfectly artistic reproduction of the classics is appreciated by Dresden audiences. Whatever Schuch does is done well. A pity he has left so many of the finest operas to his assistants, who may be good in their line but who have not that holy fire that von Schuch is possessed of. Mozart operas and even those Wagner dramas that he does not conduct are no longer strong drawing-cards. Since the news had spread that Schuch "in person" was going to conduct "Figaro" the house was sold out in an hour. His delicacy, his style, lightness, spirituality, grace and musicianship never fail to arouse enthusiasm. Fräulein Siems (*Gräfin*) and especially Minnie Nast as *Cherubin* did exquisite work. Herr Staegemann, as a guest in the rôle of *Almaviva*, displayed fine histrionic gifts, but, as a singer, he is not all that could be desired.

In an orchestral concert conducted by Herr Feiereis a new and noteworthy composition by a young composer, Herr Trenkler, attracted much attention. It reveals fine inventive ability and orchestral coloring which augurs well for the composer's future.

From Munich news has reached us of Edwin Hughes's pianistic and pedagogic successes. There is a strong desire to hear this remarkable pianist and exponent of the Leschetizky school in Dresden.

A. I.

Clubhouse of Harvard Musical Association to Be Rebuilt

BOSTON, May 10.—The Harvard Musical Association clubhouse will be practically rebuilt by Fall, if the plans designed by J. E. Chandler are carried out. The second floor of the building will be devoted entirely to a picture gallery and music room, to display the pictures and musical instruments which came to the Association in a bequest by the late Mrs. Julia M. Marsh, in addition to \$75,000 in cash. The association possesses one of the largest musical libraries in the country, numbering 6000 volumes, card-indexed, and including full sets of Bach, Beethoven, Berlioz, Handel, and other composers as well as other valuable orchestral scores and reference books. Fortnightly concerts are given during the Winter of vocal and instrumental music.

The membership of the association is not restricted to Harvard men alone, as only 60 per cent. of the members are required to have a degree, thus allowing artists who are not college men to join. The association was organized in 1837, and has a most brilliant outlook for the future. E.

Hildegard Brandegge Sails for Further Study with Leopold Auer

Hildegard Brandegge, the young American violinist, sailed for Europe on Saturday, May 10, aboard the *Prinz Friedrich Wilhelm*. Miss Brandegge has completed a successful season, having appeared in some thirty concerts, including recitals in Boston and Hartford, appearances in Syracuse with the Morning Musicale; at Mrs. Dow's School at Briarcliff Manor, at Miss Porter's School in Farmington, Conn.; in Evanston; Arlington, Mass.; two Boston concerts and many musicales of a private nature. The violinist, who is to concertize here extensively next season, will study again with Leopold Auer at Loschwitz, near Dresden this Summer.

Melba and Kubelik Triumph in Joint Paris Recital

PARIS, May 2.—Mme. Melba and Jan Kubelik were heard together at a concert at the Champs-Élysées Theater on Wednesday. Mme. Melba sang her great aria from "Lucia," "Chère Nuit," Bachelet, and an air from "Il re Pastore," Mozart. To the last number Kubelik played an obbligate. Both were in superb form and the applause of a most excited audience was simply tremendous. The orchestra of the Champs-Élysées Theater, under M. Inghelbrecht, accompanied. D. L. B.

FOLK SONGS FIND A  
DAINTY EXPONENT IN  
THIS SOUTHERN GIRL



Betty Lee, in Costume of Her Plantation Songs

COSTUME recitals being eagerly relished by American music-lovers as something out of the ordinary a place in New York's musical life has been quickly won by Betty Lee, a young Georgia girl who is to be heard in folk song programs next season with Paul Dufault, the French-Canadian tenor. Early in the Fall Mr. Dufault is to give a costume recital in New York with Miss Lee, the program to be similar to that which the two singers presented recently in Syracuse, N. Y. In private life Miss Lee is Mrs. Proctor C. Welch, and she has been living in Syracuse for two or three years.

Part of her time during the present season has been spent in New York, where she has been singing her quaint songs in drawing rooms and before various clubs, particularly the Southern organizations, which have welcomed her presentation of the traditional negro melodies sung by her with first-hand knowledge of the music. Another delightful specialty of the young artist is her repertoire of French "Bergerettes," in which she has been coached by Mr. Dufault. Miss Lee studied voice with Adelaide Lander, and she possesses a fresh and limpid soprano, which is exactly suited to the intimate type of song chosen as her own particular field.

Young Men's Orchestra Does Conductor Volpe Credit

The Young Men's Symphony Orchestra of New York, of which Arnold Volpe is conductor, gave its eleventh annual concert in the Assembly Hall of Terrace Garden on Sunday afternoon, May 4. Mr. Volpe had prepared a splendid program, which was well interpreted by the young man who rehearse weekly under his bâton. Mendelssohn's "Italian" Symphony, Bizet's "L'Arlesienne" Suite and Weber's "Euryanthe" Overture made up the orchestral offerings and each number was received with great applause. Solo numbers were given by Pauline Cosio Mallet-Prevost, pianist, who was heard in a well-balanced reading of the first movement of the Grieg Concerto, her performance being characterized by musical feeling and artistic taste, and by Mischel Gusikoff, violinist, who essayed Saint-Saëns' "Rondo Capriccioso," which he played with spirit and technical excellence. Both soloists were recalled a number of times.

Hammerstein Wins Suit in London

LONDON, May 9.—Oscar Hammerstein won his suit against Keith, Prowse & Co., the booking agents, for \$2,595, the balance of an alleged guarantee by that firm for Hammerstein's Summer season at the London Opera House. The booking agents were also ordered to pay the costs. The plea of the defendants that Mr. Hammerstein had failed to perform the terms of the contract under which they guaranteed the sale of \$11,250 worth of tickets during April and July, 1912, by failing to produce certain operas that had been announced, was disallowed on the ground that the parties should have inserted in the contract what penalties were to be paid by Mr. Hammerstein if there were a breach of contract.



## AMERICAN PIANIST'S PARIS TRIUMPH

Walter Morse Rummel's Début Attended by Scenes of Enthusiasm—Kubelik, Melba and Bachaus in Recitals—Paris to Have an Annual International Musical Tournament

Bureau of Musical America,  
5 Villa Niel, Paris,  
April 25, 1913.

FEW musicians can recall a triumphant début to equal that achieved last Friday evening by Walter Morse Rummel, the young American pianist-composer, who has his home in Paris. This was his first big recital, although he has occasionally played at the Chaigneau concerts and his name as a composer has recently attracted a great deal of attention. The Salle des Agriculteurs was crowded for the occasion and conspicuous among the audience were many leading figures in the musical life of the capital, including Harold Bauer and Pablo Casals.

The program was made up of only three works, all of monumental importance: Schumann's big *Fantasie*, op. 17; Debussy's entire set of "Six Images" and Brahms's F Minor Sonata. Mr. Rummel's great versatility as a pianist could not have had better scope than in the Schumann number, for in his rendering of this work were revealed his great power of execution and at the same time romantic feeling and passion. The poetic inspiration of the pianist in the third movement caused the audience to send forth a storm of applause; he was compelled to rise and bow several times after each movement.

The gem of the evening, however, was perhaps the Debussy series. In his work upon these evasive but delicious studies Mr. Rummel has had the guidance of the composer, who is a great admirer of the American. As a matter of fact, the admiration is fully reciprocal, as Rummel plays everything that Debussy has ever written for the piano, with the exception of one or two minor works concerning which the Frenchman himself speaks disparagingly.

The performance of the "Images" showed complete identification with the sentiment of the composer, so that the impression was almost one of improvisation. Mr. Rummel obtained startlingly unique *pianissimo* effects of endless variety and held his audience throughout. Even in the difficult No. 3 and the fragile No. 5 one could have heard the proverbial pin drop, and at the close of the last number the pianist was recalled many times. The technical difficulties of the Brahms sonata seemed non-existent as played by Mr. Rummel. Only the intrinsic beauties of the music fascinated the audience in this noble interpretation, the pianistic part of the performance being totally obscured by temperamental brilliancy. Mr. Rummel was recalled innumerable times at the end of the program, but steadfastly refused to give an encore, a decision which was much appreciated by the more artistic section of the audience.

Mr. Rummel and his gifted wife, Thérèse Chaigneau, will remain in Paris all Summer to teach. The former is to give a London recital on June 12 at Aeolian Hall, his program to consist of Debussy's new set of twelve preludes (Second Book), the Brahms Sonata and Schumann *Fantasie*. Mme. Chaigneau has received news of a concert given by one of her most promising pupils, Alice Lamarque Redewill, at the Arizona School of Music. The young pianist achieved success in a big program including the "Moonlight" Sonata, Chromatic *Fantasie* and Fugue, Bach; "Liebestraum," No. 3, Liszt; Sonata, op. 58, Chopin, and several smaller works. The audience was thoroughly appreciative of the soloist's sound musicianship, intellectuality and appreciation of the demands made by the composers. Miss Redewill is now on her way back to France.

Another début of great interest last week was made at the Salle Pleyel by Kathleen Vierke, a young mezzo-soprano from London, who has been studying several years in Paris with Mme. Louis Masson, the wife of the *sous-chef d'orchestre* at the Conservatoire. A voice of more natural charm than this young woman's it would be difficult to discover, while her manipulation of it denotes a refined artistic temperament, a sense of sound musicianship and a most charming personality. She was assisted by a young and talented pianist, Denise Sternberg.

Kubelik and Melba Recitals

Two stars of the music firmament, Kubelik and Melba, were the chief attractions last week at the Champs Elysées Theatre. Kubelik's rendering of the Max Bruch Concerto in G Minor in his recital before a large audience was technically

perfect and impeccably phrased, but it did not seem to "grip," and it was not until the soloist arrived at the last movement of Saint-Saëns's B Minor Concerto that the real heartfelt applause began to make itself evident. The harmonics, double stopping, runs and arpeggios of two Spanish dances by Sarasate and Wieniawski's "Souvenir de Moscou," however, fairly "brought down the house," and several additional items were conceded with piano accompaniment. The orchestral accompaniment to the other pieces would probably have been more sympathetic and less ragged if the conductor, M. Inghelbrecht, had not conducted with his back to the soloist.

Mme. Melba's reappearance here was most welcome. Although the famous prima donna has her home in Paris, she had not sung in the capital for four years. This is curious, especially in view of the fact that it was here that she made one of her first appearances—as Mrs. Armstrong, from Australia. The occasion was the celebration by the British colony at the Hotel Continental of Queen Victoria's first jubilee, and Mme. Melba's singing on this occasion is well remembered by many American and British residents. London impresarii heard of the new singer's wonderful vocal feats at this entertainment, and a few weeks later her fame began.

On Wednesday Mme. Melba sang the mad scene from "Hamlet," "Voi che sapete," Mozart; "Ave Maria," Verdi; "Addio," from "Bohème"; the waltz song from "Romeo et Juliette"; "Chanson Triste," Duparc, and Tosti's "Mattinata." Jean de Reszke said that her voice was finer than ever. "Whereas it was once blue, it is now rose," he declared. The audience applauded the singer uproariously. The arrangement of the program was not beyond criticism, the interspersing of orchestral music of the most modern French school with Mendelssohn's "Fingal's Cave" Overture and the popular arias of the singer being altogether inharmonious. Melba and Kubelik gave a concert together at the same theater on Wednesday.

### Bachaus's Technic Dazzles

Wilhelm Bachaus gave his third and final Paris recital of the season on Tuesday at the Salle Gaveau. There was an extremely popular program, including Brahms's Variations on a Theme of Paganini's, Mendelssohn's Rondo Capriccioso, two études by Seeling, and Liszt's B Minor Ballade, A Major Mazurka and "Norma" *Fantaisie*. From a technical point of view the recital was quite extraordinary, and the certainty of Bachaus's touch, his sense of rhythm and thematic coloring stood out prominently. His tempi at times fairly dazed one, and many who did not know the man shook their heads in mistrust as time after time he started movements at such a tremendous speed that disaster seemed inevitable. In the less showy items the soul of the player was laid bare, and there are many who have seen it who deplore his technical ability, which sometimes obscures everything else by its very brilliancy.

Julia Hostater sang on Monday at the Salle des Agriculteurs. A varied program of songs by Schumann, Brahms, H. Wolf, Debussy, Moussorgsky, etc., was the fare offered. The audience compensated for its deficiency in numbers by applauding vigorously everything that the singer rendered. She was in excellent voice, her

tone being rich and full, and her phrasing delicious.

A large gathering of Americans attended Harald Colonna's concert at Frank Holman's studio last Monday. Mr. Colonna's voice is a tenor of pleasing quality. He was heard in arias from "Tosca" and "Rigoletto" and sang duets from "Romeo et Juliette" and "Madama Butterfly" with Mlle. Le Fontenay, who is a soprano of telling power and resonance of voice. Dent Mowrey, pianist, gave fine renderings of a Ballade by Brahms; "Phantasiestücke," Schumann, and "Minstrels," Debussy. The violin playing of Mme. Renée Chemet proved her to be a virtuoso of distinction.

An interesting announcement is made by the Paris Municipality to the effect that beginning with Whitsuntide, 1914, Paris is to have an annual International Musical Tournament, with \$4,000 in prizes to be contested for. The nature of the competition will vary each year, and the program for the next five years has been fixed as follows: 1914, Brass Bands; 1915, Men's Choirs; 1916, Fanfares; 1917, Mixed Choirs; 1918, Symphonies. This is regarded as a most desirable and commendable scheme, for it is extraordinary that every form of art except music should have a "salon" here. The only regrettable feature of the scheme is that we should be obliged to wait until 1918 for the form of competition that is of most general interest.

DANIEL LYNDY BLOUNT.

### GADSKI IN NEW ORLEANS

Soprano Breaks Records in Matter of Song Recital Audiences

NEW ORLEANS, May 9.—The fifth concert of the Philharmonic Society, concluding a most successful season, took place on Monday evening. The attraction was Johanna Gadski, and her name was sufficient to break a record in concert attendance, the audience being perhaps the largest that has ever assembled in this city for a song recital. Despite an unusually sultry evening the great singer was in excellent condition, and her admirable program was splendidly given, at times thrilling her audience with the emotional fervor shown, as, for instance, in Brahms's noble song, "Auf dem Kirchhof."

Although Mme. Gadski as a *lieder* singer ranks far above most operatic stars, nevertheless, it is in operatic arias that one must look for her characteristic qualities, as in her singing of the two excerpts from "Lohengrin" and "Tannhäuser," Schubert, Schumann, Franz, Brahms, Strauss, d'Albert, MacDowell, Liebig, Gilmour and Wagner were the composers represented.

The Newcomb String Quartet recently gave its third concert, under the auspices of the Newcomb School of Music, completing the first season of an organization which has become an important factor in the musical life of the city. An interesting feature of these concerts has been the sketching of the historical development of the string quartet from its beginning to the present day. The last program comprised the Quartet in G Major, Ferrata; Sonata in A, for violin and piano, Franck, and Quartet, op. 10, Debussy. Signor Ferrata is at the head of the piano department of the Newcomb School of Music, and his quartet, which captured the first prize in the Pittsburg Art Society Competition in 1908, was most enthusiastically received by his many admirers here.

B. N.

Eleanor Painter-Schmidt in Berlin "Mikado"

BERLIN, May 10.—"The Mikado," by Gilbert and Sullivan, was revived this week at the new Deutsches Opernhaus with much success. The rôle of *Yum Yum* was taken by the American soprano, Eleanor Painter-Schmidt.

## \$100 PRIZE FOR BEST MUSIC TO THESE VERSES

Chicago Madrigal Club Announces Its Eleventh Annual Competition—Conditions of the Contest

CHICAGO, May 12.—The Chicago Madrigal Club announces its eleventh annual competition for the best setting of the poem, "Ye Singers All." In 1905 the W. W. Kimball Company, recognizing the value to American music of these competitions, endowed the Madrigal Club with an annual prize of \$100 to be given to the successful competitor. "Ye Singers All," is by Oliphant and is as follows:

Ye singers all, both great and small,  
Who tear your throats with screaming notes,  
Give o'er, give o'er in pity  
With softer strain begin again,  
That we may find, if so inclined,  
The meaning of your ditty.

Sing sweet and clear, like yonder nightingale,  
Whose love-sick note is heard along the vale.  
Mark well the time, yet not with too much violence;  
Keep true the tune, or better far, keep silence.  
Nor let this golden rule unheeded pass,  
No wise man singeth with an empty glass.

The conditions of the competition are:  
1. The composer must be a resident of the United States of America.

2. The setting must be in madrigal form for a chorus of mixed voices to be done without an accompaniment.

3. It should be remembered first of all that the composition must be readily singable. It should be kept within a reasonable vocal compass. Parts may be doubled at pleasure.

4. Each composition must be signed with a fictitious name, and the composer must enclose with his composition a sealed envelope bearing upon the outside the fictitious name and having inside his real name and address. Loose stamps should be enclosed for the return of manuscripts.

5. Each composition must be sent to the director of the club, D. A. Clippinger, No. 410 Kimball Hall Building, Chicago, and must be in his hands on or before October 1, 1913. The award will be made November 1, 1913.

6. The composition receiving the prize becomes the property of the Chicago Madrigal Club. All others will be returned to their authors within thirty days.

7. The composition winning the prize will be produced by the Chicago Madrigal Club at its second concert of the season of 1913-1914.

8. In the event of no worthy composition being submitted, the Chicago Madrigal Club reserves the right to withhold the award.

9. The award will be made by a jury composed of Herbert Miller, Allen Spencer and D. A. Clippinger. No member of the jury shall enter the competition.

10. All communications must be addressed to D. A. Clippinger, No. 410 Kimball Hall, Chicago, Ill.

### Albert Reiss Abandons Vaudeville

Albert Reiss, the German tenor of the Metropolitan Opera Company, sailed for Bremen last Saturday on the *Prinz Friedrich Wilhelm*, having abandoned his vaudeville plans for the present. Mr. Reiss had been engaged for a long season in vaudeville at \$1,500 a week, but, after appearing in the West for a single week, decided that he was not supplied with the right material to offer American audiences. He hopes to be able to find more suitable songs in Europe this Summer. Mr. Reiss was accompanied by Mrs. Reiss and their daughter, Renée.

Richard Strauss has composed a Festival March for the centenary celebration to be held in Breslau as the cradle of the German freedom movement.

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## FESTIVAL OF "THREE B's" IN BERLIN

**Bach-Beethoven-Brahms Concerts Draw Immense Audiences—Splendid Array of Soloists Aids in Reverent Tribute to the Three Immortals—An Ovation for Slezak on His Return in Recital—Hearing for American Singers**

European Bureau of Musical America,  
Neue Winterfeldtstrasse 30,  
Berlin, April 25, 1913.

THE long announced Bach-Beethoven-Brahms Festival is upon us, and Berlin, for the last time this season, is under the sway of the muse. Berliners themselves seem undecided as to the real occasion for this musical pageant, for while the approaching jubilee of the Kaiser is considered by some as the cause pre-eminent, others regard it as a sacred period consecrated to the memory of the three German immortals, Bach, Beethoven and Brahms. And so, with typical Teutonic resourcefulness, a happy compromise has been effected, as was apparent from the appearance of the Philharmonie on Tuesday, April 22, the beginning of the festival. Outside, the feelings of the more patriotic were mollified by the display of German and Prussian bunting, while inside the busts of the three great masters were accorded the places of honor.

The audience was immense and heterogeneous, as is so often the case in Germany, the professional man and the employee sitting together with the musician and the enthusiastic student, who, with open score, followed every note of the imposing B Minor Mass by Bach, which was the work so fittingly chosen to usher in this great festival. The Philharmonic orchestra and choir were led by Siegfried Ochs, the soloists being Aaltje Noordewier-Reddingius, soprano; Llona K. Durigo, contralto; Felix Senius, tenor; Thomas Denijs, bass, and Julius Thornberg, violin, with Director Irrgang at the organ. With such a company of first class artists, perfectly trained and skilfully led, the result will be readily imagined, in spite of the enormous difficulties with which this mass abounds. It was a magnificent and compelling combination of vocal and instrumental musicianship, such as is calculated to arouse the enthusiasm of any audience and on any occasion.

To Beethoven was given the second performance of this festival. On April 23, an elaborate performance of "Fidelio" was staged at the Royal Opera, for which a brilliant cast had been chosen, including among others Frau Kurt as *Leonora*, Fräulein Engell as *Marselline*, Herr Jadowler as *Florestan* and Herr Knüpfer as *Rocco*. Strauss conducted before a large and distinguished house.

The third day brought a double event, both at the Philharmonic Hall, with Max Fiedler as conductor on each occasion. There was a matinee of chamber music at which three distinguished pianists gave of their best—Frieda Kwast-hodapp, Paul Goldschmidt and Arthur Schnabel—assisted by the famous Klinger Quartet. In the evening a symphony concert was given with Eugen d'Albert as soloist. As might be expected, the celebrated pianist proved a strong attraction, evoking storms of applause by his rendering of Beethoven's E Flat Major Concerto, Bach's Suite in D Major and Brahms's First Symphony in C Minor, op. 68, completed the evening program.

### A Triumphant Success

So far the "week" has been a triumphant success, artistically, socially and, we trust, financially, judging by the massive audiences that have assembled for each program. Both artists and populace seem to have united with enthusiastic accord in entering into the spirit of the tribute to the memory of those three illustrious men who have bequeathed so incomparable a legacy, not only to their native Germany, but to the whole artistic world.

A piano concerto program of no small importance was that given on April 19 in the Sing-Akademie, by Leonid Kreutzer, with the assistance of the Philharmonic Orchestra under Ossip Gabrilowitsch. This same combination was heard a short time ago, when Kreutzer wielded the baton at the last of Gabrilowitsch's interesting series of "Concerto Evenings." One good turn deserves another and the talented Russian pianist amply repaid, on this occasion, the debt he had contracted so recently. Of the three numbers, the Brahms D Minor, Grieg A Minor and Tchaikowsky B Flat Minor, the last pleased me the most. Kreutzer's rendition of this magnificent concerto was replete with splendid dynamic effects and infused with great warmth of temperament. This latter quality was at times a little pronounced in the Grieg, and frequently developed into something bordering on wild clamor. The applause accorded both pianist and conductor was generous and hearty.

### Warm Welcome for Slezak

In the forefront of all the individual performances of the week must be placed the concert given by the famous tenor, Leo Slezak, who received an ovation on April 21 in the Philharmonie, such as only a tenor of his reputation could evoke. Those arranging the concert had evidently not underestimated the drawing power of the artist, for even with the first seats going at twenty-five marks (about six dollars) the large hall was filled to crowding. *Lieder* by Schubert, Mozart, Hugo Wolf and Richard Strauss, with arias from the "Magic Flute," "Bohème" and "The Queen of Sheba" were given. Among them were many old favorites, whose beauties are so often and so cruelly distorted by would-be singers as to become almost unrecognizable, but which were so happily reinstated by Slezak on this occasion. Slezak's is a tenor of the robust type, unusually well trained and controlled. It was with the operatic numbers that he achieved his most signal success, especially with the Puccini aria, which was one of many he was compelled to repeat. With all due allowance for the mysterious and often almost uncanny fascination which a tenor can exercise over an audience, and more particularly over one at which the fair sex predominates, there was still ample justification for the storms of applause which succeeded each of Slezak's numbers. Oscar Dachs, of Vienna, proved an able accompanist, and with Schubert's Andante with Variations and the Verdi-Liszt "Rigoletto" Paraphrase, which he played as intervening numbers, proved himself to be a polished and refined pianist. His "Rigoletto" was rendered with delicacy and finesse, though his climaxes were often marred by too fast a tempo.

### American Singers Heard

On Saturday last, April 19, at the American Woman's Club, an interesting program of American songs was given by Mrs. Bessie Williams, wife of the American pianist-composer, Guy Bevier Williams, whose work here in Berlin and elsewhere has already been mentioned in *MUSICAL AMERICA*. In "Songs of Yesterday" Mrs. Williams presented a unique collection of eighteenth century melodies, most of them having a Puritan or a Revolutionary origin. In "Songs of To-Day" the singer delighted her audience with compositions by Walter M. Rummel, Frank La Forge, J. Paul Kuersteiner, Mrs. H. H. A. Beach, Mar-

garet R. Lang and a pretty little song composed by her husband, who acted as his wife's accompanist for the entire program.

Among the talented artists who lent their services at the Popular Concert of French Music on Saturday last, April 19, Mme. Roberta Nathan, a coloratura soprano from Chicago, deserves special mention for the excellent manner in which she rendered a trio of songs, "Lakme Legend," by Delibes; "Le Rossignol," by A. Alabieff, and the American song "Bobolink," by J. W. Bischoff. So well received was her "Le Rossignol" that the singer was compelled to give an extra number, "Ständchen," by Strauss, being chosen.

F. J. T.

### GIVES UP HER SALON

**Mme. Kirsinger to Curtail Berlin Activities—Mme. Frick's Work**



Mme. Karola Frick (Left), the Soprano, and Mme. A. Kirsinger, Patron of Music in Berlin

BERLIN, April 23.—With her removal from her apartment in Kurfürstendamm, so long a rendezvous of the Berlin musical world, Mme. A. Kirsinger has decided to curtail her music salon activities. For many years past this generous patron of musical art has extended her hospitality to artists of all nationalities, and to none more bounteously than to Americans. Among those now enjoying fame, who received earlier recognition from Mme. Kirsinger may be mentioned Hugo Wolf and Josef Lhévinne.

The favorite singer of this distinguished salon for the last three years has been Mme. Karola Frick, wife of the American baritone, Romeo Frick. Mme. Frick has created the soprano parts in several new masses by such well known composers as Emil Frey, Adolphe Borchard and Ferdinand Le Borne.

F. J. T.

**Mrs. Frank King Clark in London Concerts**

BERLIN, April 25.—Mrs. Frank King Clark left for London last week, and her beautiful voice will be heard in many prominent London salons, as well as in several concerts during the season. Mrs. Clark is also considering a tour later through Scotland and Ireland.

Harold Todd gave an interesting piano recital in Dallas, Tex., on April 21. He is rapidly coming to the front. He showed remarkable technic in the Liszt "Tarentella" and a well developed power of interpretation in the rendition of Chopin and MacDowell. His own composition "Consolation" was much appreciated and showed talent as a composer. He was assisted by Zona Maie Griswold, soprano, who has a rarely beautiful voice.

## ONE-ACT OPERAS MAY BE PUCCINI'S NEXT

**Composer Considering One on a French and One on an Italian Subject**

PARIS, May 2.—Puccini has been expressing himself as to his plans. "I renounced my intention of setting 'Marie Antoinette,' as the subject was distasteful to me," he remarked in a recent interview, "whereas 'Anima Allegra' appealed to me immensely. As Quintero's play stood, however, it was not possible, and for my purpose the whole of the second act needed reconstruction. This the courteous author agreed to, but here again arose another difficulty—to have it re-written in a way to correspond with my designs, and to retain the Spanish atmosphere, which, presented such obstacles as to necessitate my putting the work to one side, much to my regret. It greatly amused me to hear that I had already gone to Spain for the local color for my opera, information which was premature to say the least.

"Another subject which appealed to me deeply and was to have been worked out by Gabriel d'Annunzio was 'La Strage degli Innocenti' (The Massacre of the Innocents), but which I take this opportunity of saying has nothing whatever to do with a Biblical episode. It treats of an historical event of 1212, in which numbers of enthusiastic youths unite under the guidance of priests to make a crusade to the Holy Land, an expedition which proves disastrous. Many of the enthusiasts perish from natural causes, but the greater number are taken prisoners by the Saracens and are massacred. A last episode would have been introduced and the whole would have been constructed on a grand scale. But, being unable to agree on some points, this scheme also had to be given up. And now?

"I have absolutely nothing definitely fixed, but have several ideas. A plan I very much hope to carry out is to compose two operas in one act each, to be given the same evening, but of utterly different styles. The subject of one is French, and by a young French author, Didier Gold, treats of love and jealousy. The scene is laid on board one of those boats that trade on the Seine. The other one-act subject has been presented to me by a young Italian writer for the stage, Valentino Soldani, and treats of events in the life of Santa Margherita di Cortona. As soon as I have my two libretti ready I will set to work. None of my operas, with the exception of 'Manon,' has occupied me more than from eight to ten months."

D. L. B.

The eighteenth private concert of Hope Lodge Glee Club was given in the Auditorium of the East Orange, N. J., High School, on April 28. The club was under the leadership of Arthur D. Woodruff and was assisted by Mrs. James M. McCutcheon, contralto, and Elias M. Bronstein, cellist. Ernest Harleman, a club member, played the piano accompaniments. A large audience almost entirely filled the auditorium, which seats 1,200.

Among the artists who will appear in next season's concert course of Hattie B. Gooding, of St. Louis, are Carl Flesch, the noted Hungarian violinist; Maggie Teyte, the English soprano, and Mr. and Mrs. David Mannes, in one of their sonata recitals.

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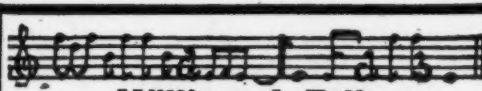
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## A NEW TREATISE ON MODERN HARMONY

WHILE the time-honored practice of condemning harmonic innovations has been indulged in about as freely during the last decade and a half as during any previous period of musical history, there has been a laudable attempt on the part of certain individuals to analyze the new system dispassionately with a view to determining its validity and with the object of separating the wheat from the chaff. This tendency has resulted in the appearance of a number of treatises on the new harmonic language evolved since Wagner. That their inferences, hypotheses and deductions are to a considerable extent tentative, crude and experimental is, of course, inevitable through the very nature of the conditions under which they are brought into being. It can scarcely be granted that a sufficiently clear perspective has yet been gained of the whole scheme of ultra-modern advance to differentiate authoritatively between its truly durable and its ephemeral elements. Nevertheless, the mere willingness to attempt a feat of the kind is a gratifying proof of the gradual spread of the spirit of artistic tolerance.

Among these new works may be cited Anselme Vinée's "Principes du Système musical et de l'Harmonie," Louis Villermin's "Traité d'Harmonie ultra-moderne," and Domenico Alaleona's "I Moderni Orizzonti della tecnica musicale." Very noteworthy, however, is the "Etude sur l'Harmonie Moderne,"\* by René Lenormand, which is newer than the preceding volumes, and has very recently been published in Paris. It is far more complete, clearer in its methods and better systematized than such a treatise as Villermin's "Ultra-modern Harmony."

Mr. Lenormand does not for a moment presume to lay down immutable laws or establish infrangible principles. The *raison d'être* of his book is basically sound. He has sought merely to collect for careful observation a number of the most typical examples of new harmonies employed by the leading contemporary composers. He wishes the reader to view it in the light of a transitional document between the treatises of the past and those which the future will bring forth. He has not faced his task in an iconoclastic spirit, and in a prefatory note seeks to make clear that his belief in the legitimacy of many characteristic practices of the day has in no manner lessened his veneration for the masters of the past.

Mr. Lenormand confines himself to the study of French harmony. He has based his observations upon the work of Louis Aubert, Debussy, Dukas, Caplet, Chabrier, Saint-Saëns, Florent Schmitt, Ravel, Fauré, Fanelli, d'Indy, Chausson, Erik Satie, Alexandre Georges, Jean Huré and a few others. In view of his expressed intentions his method of procedure is just the reverse from that of the conventional harmony textbook. Instead of enunciating a rule and illustrating it with examples he quotes examples and therefrom deduces various conclusions, taking care in every instance to remind the reader that these conclusions are not to be regarded as fixed laws.

His first chapter treats of the toleration of consecutive fifths. None of his observations, however, is of such a nature as to nullify the prohibition which has existed against their use for centuries, inasmuch as in practically all the examples given they are employed for special effects. In this sense their usage has long been in vogue. Succeeding chapters deal with chords of the seventh and ninth, the prep-

aration of dissonances, appoggiaturas, passing tones and notes foreign to the harmony, cadences, scales, tonalities and the passing of various devices that have long been fixtures in composition—such as imitation, sequences and pedal points.

There is abundant food for thought in each of these chapters. Musicians cannot fail to be interested in the observations relating to the preparation of dissonances and the resolution—or rather non-resolution—of appoggiaturas. Perhaps one may disagree with Mr. Lenormand's views about the disappearance of the device of imitation and sequences, about the banality of perfect cadences and a few other matters, but these are mere details. The thoughtful musician's confidence in the author will be enhanced, however, when he learns that Mr. Lenormand has scant sympathy with those who originate strange chord effects for the mere sake of being modern at all costs. Modernism, he claims, is more a matter of inherent spirit than of strange external devices. He cites Vincent d'Indy as an example of modernity of spirit and comparative reticence in harmony. Schoenberg he leaves strictly alone, openly admitting his works to be unintelligible to him. H. F. P.

### Other New Books About Music

G. RICORDI & CO., the Milan publishers, have recently brought out a most valuable little volume called "Piccolo Dizionario di Opere Teatrali, Oratori, Cantate, Ecc.,"† compiled by Giuseppe Albinati.

The author has filed alphabetically the titles of some 4,000 works, a quite exhaustive list. Next to the title of the composition is to be found the name of the composer, the name of the theater where it was first given, the date of its *première* and dates and places of *premieres* in other countries.

In the majority of cases the information is exact, carefully assembled, and the result of serious work. There are a few things, however, which strike one as unusual in a work which is so well done. An example of this is the crediting of the first performance of "Meistersinger" in Buenos Ayres in 1898 as the "first in America," leaving out the first New York performance, which occurred fully ten years before. However, there are few books that are absolutely free from slight errors and Signor Albinati has doubtless had a great deal of material to gather in preparing the volume, all of which could not be printed owing to the limitations of space, in spite of which works as recent as Strauss's "Ariadne" and Zandonai's "Conchita" are included.

The work is in Italian, which, however, will interfere little with its value, as the person looking up the names of works will easily recognize "Pelleas e Melisande" for "Pelléas et Mélisande," "I Maestri Cantori di Norimberga" for "The Mastersingers of Nuremberg," "Elia" for "Elijah," etc.

The fly-leaf bears a dedication "Al Comm. Tito Ricordi," the present head of the great Milan publishing house.

A. W. K.

"TWENTY-FIVE Song Translations for Singers"‡ is the title of a recently published booklet, of which Shirley M. K. Gandell is the author. Mr. Gandell's work has been the rendering into English

†"PICCOLO DIZIONARIO DI OPERE TEATRALI, ORATORI, CANTATE, ECC." Compiled by Giuseppe Albinati. Paper, Pp. 325. Published by G. Ricordi & Co., Milan, New York. Price 4 fr. net.

‡"TWENTY-FIVE SONG TRANSLATIONS FOR SINGERS." By Shirley M. K. Gandell. Privately Printed for the Author and on Sale at the Auditorium Building, Chicago, Ill. Price 50 cents.

of the German texts of twenty-five poems used in the songs of such men as Brahms, Franz, Schumann, Schubert, Loewe, Jensen, Wolf and a Thomas aria.

Mr. Gandell has doubtless been actuated by the desire to place at the disposal of concert-singers who sing in English translations that are singable. Further, he has had experience with translations of these texts in the published editions of the songs which in many cases are little short of atrocious.

He has chosen "In Waldeinsamkeit," "Sappische Ode," "Ständchen" and "Wie Melodien zieht es mir" from the long list of Brahms songs, these being among the most frequently sung, and has followed along the same lines in the cases of the songs by the other composers mentioned. His translations are well done and show not only a knowledge of the German texts which he has worked on but also a very definite appreciation of what a "singing translation" must be. Among the best are his versions of the poems for Brahms's "Ständchen," Franz's "Im Herbst," Jensen's "Murmeldes Lüftchen," Schumann's "Mondnacht" and Wolf's "Auch kleine Dinge," though the other translations also have features of merit. Heine's "Du bist wie eine Blume" has again offered its obstacles which have not been entirely surmounted by this translator, and so has Goethe's "Erkönig," two poems which are unusually difficult to render into English equivalents. Mr. Gandell is to be congratulated on the serious work he has done, which shows not only a literary feeling but a sense of what is musically fitting.

A. W. K.

### Alice Nielsen to Be an Operatic "Lady Babbie"

LONDON, May 10.—It is said here that Ermanno Wolf-Ferrari, composer of "The Secret of Suzanne," "Donne Curiose" and "The Jewels of the Madonna," has been commissioned to write an opera to be called "Lady Babbie" and to be based on James M. Barrie's novel and play. The title rôle is reserved for Alice Nielsen.

### Annie Louise David's Harp Not the Oldest in America

Owing to a typographical error, MUSICAL AMERICA stated last week that Annie Louise David was playing the "first harp made in America." The article should have read "the finest harp ever made in this country."



—Goldensky Photo.

## DOROTHEA THULLEN

Lyric Soprano

What the Philadelphia Critics Said of Her Appearance as Soloist with the Philadelphia Orchestra, on March 12, 1913:

"The finished art and charming personality of the young singer combined to make a most favorable impression upon her hearers."—PUBLIC LEDGER.

"This Philadelphia singer has a voice of unusual range and sweetness. It is even in all of its registers and is of a lyrical quality with much character in it."—PRESS.

"Miss Thullen sang *Micaela's* aria from *Carmen* expressively and with a voice of considerable sweetness."—EVENING TELEGRAPH.

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ERNEST



## WAGNER LEADS IN MILAN SEASON

"Lohengrin" Most Popular Opera of Year Now Closed at La Scala—  
Puccini's "Girl" Second—Remarkable Success of Busoni's Recitals

Bureau of Musical America,  
Via San Maria Fulcorina,  
Milan, April 21, 1913.

THE last performance of the season of "Lohengrin," which has been given more often than any other opera of the year at La Scala, took place last week with Cesa Bianchi, the tenor, and Luisa Villani, the soprano, sharing honors with Conductor Serafin. Following it came a popular-priced matinee of "Cavalleria Rusticana" and the ballet "Siam," and to-day, on the 21st, the season closes with a gala performance of a patriotic nature, for which the entire theater has been sold out. The bill consists of the new Montemezzi opera, "L'Amore dei Tre Re," to be followed by "Siam."

This brings an end to the long season, which began on October 26 last with Verdi's "Don Carlos" and during which 114 performances were given, including sixteen matinees and thirteen performances of a popular character.

There were twenty-four performances of "Lohengrin," all of which were followed with the keenest interest by the public. Wagner's opera may thus be considered the mainstay of the season. Next in popularity came Puccini's "The Girl of the Golden West," with fifteen performances, and then followed Wolf-Ferrari's "Le Donne Curiose." "The Girl" had three performances outside the regular schedule and, moreover, would have been given on other occasions but for the fact that two of the chief singers in it, the tenor, Martinelli, and Poli Randaccio, had engagements which called them elsewhere.

"Cavalleria Rusticana," given in conjunction chiefly with the ballet "Siam," had thirteen performances and came fourth on the list, and "Carmen," which should have been heard oftener, had ten performances. There was also a series of Richard Strauss productions. "Feuersnot," which was new to the Italian public, was heard eleven times and "Salomé" nine times. "Don Carlos" was given nine hearings and Weber's "Oberon" seven. Towards the end of the season we had four performances of Laparra's "Habanera" and three of Montemezzi's "L'Amore dei Tre Re," which proved so popular that it would have been heard much oftener but for the lateness of the season. A work that was scheduled but not produced was Schumann's cantata, "Faust," which was not given for reasons outside the management of the theater. In place of it, Bellini's "Norma" had four performances. The ballet "Siam" was given eighteen times.

All the operas were prepared and conducted by Maestro Serafin. Among the individual artists, Galeffi, the popular baritone, who sang more than sixty times, had the record for number of appearances.

### Triumph for Busoni

The hall of the Conservatoire was not large enough to accommodate the eager crowd that flocked to the second recital of the pianist, Ferruccio Busoni. The entire musical world of Milan interested itself in this great artistic event—a thing that has not happened before even in the case of

the most important concerts organized by our well-deserving Philharmonic Society.

Busoni's success was phenomenal. It was an exceedingly hot evening and the program called forth the maximum of intellectual tension, but there was not the slightest lapse in the profound interest maintained during every minute of the performances. Busoni played sublimely and moved his hearers indescribably. He gave his fourth recital yesterday, the 20th, and this also was, of course, a splendid success. Busoni knows how to deserve applause even though he may play the works of Bach and Liszt more in his own way than in theirs. His supreme art never fails him.

A series of orchestral concerts is to be

### NEW SOPRANO PLEASURES

Harriett Mittelstaedt Displays Ability in  
New York Musicales



Harriett Mittelstaedt, Soprano, of New York

At a recent concert at the Waldorf-Astoria Harriett Mittelstaedt, a New York soprano, the soloist displayed a voice of clear, high and vibrant quality. Miss Mittelstaedt was educated in Europe and in this city, and will return to Europe in a few weeks, this time to visit the leading opera centers and hear important performances.

Her numbers on her recent New York hearing were Gounod's "D'un coeur aimé," "Wald in Sommerzeit" and "Depuis le Jour," in all of which she made an excellent impression.

Flonzaley Quartet Plays for First Time  
in Dallas, Tex.

DALLAS, TEXAS, April 23.—The Flonzaley Quartet appeared last night at the Columbia Club, under the auspices of the Schubert Choral Club. Dallas has never had the opportunity of hearing this quartet before, and one can safely say that it held its audience spellbound. The unanimity of attack and perfection in blending of tone, united with soulful playing leave nothing to be desired. The choral club appeared in the following numbers by special request of the patrons and sang

given this Spring at the Scala, opening with an appearance, as a soloist, of the celebrated violinist, Fritz Kreisler, on the 23d. The concerts are promoted jointly by the Scala management and the Society of Symphony Concerts, and this is the second season. Among the conductors will be Oscar Fried, Alessandro Birnbaum, Arthur Nikisch, Pietro Mascagni and Wassili Safonoff. The concert of May 22 will commemorate the centenary of the birth of Richard Wagner. Mascagni will conduct the opening concert.

### A Whirlwind Symphony Tour

A whirlwind tour of ten of the principal cities of Europe for the presentation of symphony concerts has been organized for this month by Count Guido Visconti di Madrone, with the assistance of Luigi Gianoli. It is one of the most ambitious musical projects of the kind ever undertaken in Italy and, in the rapidity of its progress there will be displayed an energy truly American. The orchestra will com-

with excellent effect: "Hark! the Robin's Early Song," Lynes; "Summer Wind," MacDowell; "They Met on the Twig of a Chestnut Tree," Robinson; "Destiny," Huhn; "When the Land Is White with Moonlight," Nevin; "The Nightingale's Song," Nevin.

A. W.

Harmonie Society of Baltimore in a  
Strong Program

BALTIMORE, May 4.—The Harmonie Singing Society gave a concert of unusual excellence at Lehmann's Hall, April 30, under the direction of John A. Klein. The choral numbers, sung *a capella*, were effectively rendered, and included: Rheinberger's "Frühling," Brahms's "Wiegenlied," Bullard's "Winter Song," with George F. Poehlmann, soloist, and Henberger's "Der Tyroler Nachtwache." Mrs. Marie R. Smith-Duffy, soprano, sang with artistic effect the aria of *Elizabeth* from "Tannhäuser" and an encore number, Dvorak's "Songs My Mother Taught Me." She was also very successful in the duet with August Zeis, baritone, Nicolai's "Evening." The violin skill of Fritz Gaul was revealed in Sarasate's "Les Adieux," two numbers by Drdla and encores. A string quartet played the Haydn Adagio Cantabile. Mrs. A. Furthmaier was a delightful accompanist.

W. J. R.

Eaton-Hadley Trio, of Boston, Concluding Successful Season

BOSTON, May 10.—One of the best known and longest established chamber music organizations in Boston is the Eaton-Hadley Trio, which consists of Jessie Downer-Eaton, the pianist-composer, of Boston; Julius Theodorowicz, violinist, of the Boston Symphony Orchestra, and formerly member of the Kneisel Quartet, and Arthur Hadley, solo violoncellist of the San Francisco Symphony Orchestra. The Trio has had an exceedingly busy and successful season. One of its latest appearances was before the North Shore Club of Lynn and awakened much enthusiasm. There were solo numbers for each member and the admirable ensemble of the organization was disclosed in Mozart's Trio in C Major, Schütt's "Valzer Märchen" and numbers by Chaminade and Arensky. During Mr. Hadley's sojourn in San Francisco his place in the Trio was occupied by Carl Kellar of the Boston Symphony Orchestra.

Bonhote Engaged for Opera in Switzerland

BERLIN, April 23.—Edward Bonhote, the English baritone, who was engaged in concert work in America in 1909-1910, has been filling rôles in opera in Europe. He is at present engaged at the Elberfeld Opera and will sing next year as first lyric baritone at the Municipal Opera in Berne, Switzerland.

F. J. T.

prise sixty musicians and soloists. Such tours are rarely attempted in Italy because of the difficulties of organization and the financial risks, and, for that reason, this one should do much to develop musical culture and also demonstrate to other nations that Italy has orchestras, conductors and solo performers of its own and does not have to look beyond the Alps.

The programs will be made remarkable by their representation of three of the foremost young Italian artists. The composer, Respighi, is considered to-day one of the strongest representatives of the modern school, and some of his symphonic works will be played. The pianist, Visconti, and violoncellist, Certani, rank among the leading performers of the country. The tour opens at Bologna and includes Ferrara, Venice, Treviso, Milan, Como, Turin, Genoa, Lucca and Florence. A Bach concerto, for piano and orchestra, César Franck's Symphonic Variations and Dvorak's Cello Concerto will be played among other works.

A. PONCHIELLI.

### INDIANAPOLIS CLUB PROGRAM

Matinée Musicale Gives Spirited Program  
of "Ensemble Music"

INDIANAPOLIS, May 5.—The Indianapolis Matinée Musicale program was given Wednesday afternoon in Hollenbeck Hall. The subject was "Ensemble Music" given by the Second Division, the vocal part under the supervision of Mrs. James Moag and the strings in charge of Bertha Schell-schmidt. The Schellschmidt Carman Trio opened the program with the Beethoven Trio in E Flat Major, op. 1, No. 1. Ferdinand Shafer, violinist, one of the faculty members at the College of Musical Art, was the artist guest of the afternoon, playing the Sonata op. No. 18 with Mrs. John Kolmer, one of the best concert pianists of the Musicales.

This is a brilliant composition and the reading was splendid given by these excellent performers. The vocal numbers were a sextet by Mrs. Charles Maxwell and Cornelia Bell, sopranos; Mrs. Birr and Mrs. Herbert H. Rice, second sopranos, and Mrs. Aquilla Jones and Mary L. Traub, altos, giving "Sketches from Italy" by Philip Gretcher.

The program concluded with two chorus numbers by a representative number of singers from the Musicales. The numbers were "Ode to Music," by Zoellner, and "In May," by Horatio Parker, both numbers having solos for soprano and alto, sung by Mrs. Leo, Rappaport and Mrs. Aquilla Jones. The accompanists for the afternoon were Mrs. Frank Edenharter and Mrs. Sidney E. Hecker.

One of Indiana's best violinists recently appeared upon the annual program given by the Choral Club of Peoria, Ill., namely, Mrs. Vera Verbarg Kramme, formerly of the musical colony of this city, but recently married to Dr. Earhardt Kramm.

This club is under the direction of E. Warren K. Howe, has a membership of over one hundred voices and they sang for the first time "Spring's Consolation," the work of Horace Ellis of that city, also of the Illinois School of Music.

Mrs. Kramm played the "Legende" by Wieniawski, Brahms's Hungarian Dance No. 5, also two encores, the Souvenir by Drdla and "The Swan" by Saint-Saëns. The artist captivated her audience, as she played with much animation, grace and beauty of tone.

M. L. T.

### Stransky and Witek Sail for Europe

Josef Stransky, conductor of the Philharmonic Society of New York, sailed for Bremen on May 6, on the *Kronprinz Wilhelm*. Anton Witek, concertmaster of the Boston Symphony Orchestra, and Mrs. Witek; F. C. Coppicus, general secretary, and Rita Fornia, soprano, of the Metropolitan Opera Company, were other passengers on the same boat.

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## TEACHING CHILDREN MUSIC BY THE "HUMAN" METHOD

"HUMAN music," I think, has much to recommend it as an educational system, writes C. J. Clarke in the *Strand Magazine*, because it offers an excellent training for several qualities which go far to improve the people of a nation. At the kindergarten school kept by Mrs. Puckle at Beckenham, England, the system has had a thorough trial, and the whole-hearted interest which the little boys and girls display in "learning music" and the rapidity with which they grasp the value and tone of notes, their positions on the staff and every detail have surprised every one. There are other advantages which are offered by the system which must not be overlooked in considering it as a scheme for education, and these will, no doubt, be recognized if I develop "human music" to my readers.

The apparatus required is little and simple. A staff which is large enough to allow the feet of the children to be clearly placed between the lines can be ruled out on cloth, marked on a spacious schoolroom floor, or reproduced with the aid of a lawn tennis marker on the lawn without any difficulty. As far as possible our "human music" should be played in the open air, for not only do the growing bodies of the children benefit most, but the open sky and

the charm of leafy trees and budding flowers are the most fit accomplishments to develop the latent music which is in all young things. All else that is required are a set of variable cubes, giant notes and signs cut out of cardboard, or, preferably, of some harder and more permanent material, and some large-lettered cards to name the notes.

In place of the tedious repetition of the names of the notes, which takes children some time to commit to memory, the pupils are provided with a note and the letter representing it when placed in position on the staff. The child selected to be "E," the first line in the treble, marches on to the space above the staff, and, placing his note on the first line, stands up holding the letter "E" so that the rest of the class can see it. In a similar way the second, third, fourth and fifth lines are represented, until the class has the lines in treble with the notes placed in the proper position and the letters naming the notes held up in full view. In the same way the spaces are shown, and once a child has seen "F," the first space or "E," the fourth space, it is never forgotten, while the whole class has this rudimentary knowledge impressed upon the memory of the demonstration. It is wonderful how soon the children remember the names of the notes, unconsciously learning without difficulty the recognized positions of each.

### Elizabeth School Children in Immense Choral Undertaking

ELIZABETH, N. J., May 12.—The public school children of Elizabeth engaged in a "Song and Play Festival" last Friday and Saturday, in which the feature was the splendidly disciplined singing of choruses of from 900 to 1,500 children. The singing was under direction of Thomas Wilson. Perhaps the most ambitious work was done by a chorus of 1,500 children from the sixth, seventh and eighth grades in such numbers as the "Aida" March and Grieg's "National Song," and also the singing of some of the four-part choruses. Folk dances of various nations also had an important place on the programs.

### Brooklyn Women in Benefit Concert

The Chaminade Ladies' Glee Club of Brooklyn, at the Academy of Music on April 24, gave another of its interesting concerts—this time for the benefit of the Brooklyn Nursery and Infants Hospital. Mme. Emma Richardson Kuster conducted the concert with admirable efficiency, supported at the piano by Mrs. Amelia Gray Clarke. In Handel's "Largo" and "Holy Art Thou," William Armour Thayer accompanied at the organ. Mrs. Bessie Allan Collier, contralto, who sang at the previous concert, repeated her triumph in "When the Land is White with Sunlight," Nevin-Harris. In the absence of Marguerite Liotard, Jane C. Tuttle, a member of the club sang "Inflammatus" from "Stabat Mater," scoring a success. Other soloists were Mrs. Helen Stursberg MacKellar, soprano; R. B. McElvery, baritone, and W. Paulding De Nike, 'cellist, whose playing of three Bach selections, Schubert's "Wienlied" and Popper's "Ungarische Rhapsodie," was a delightful feature of the program. He was accompanied by Eva La Haye. "La Bella Figlia" was sung by a quartet, Alice Ralph, Mrs. Henry W. Healy, Forrest R. Lamont and Mr. McElvery. G. C. T.

### Paulist Choristers Please Providence

PROVIDENCE, May 8.—The first appearance of the Paulist Choristers of Chicago, under the direction of the Rev. William J. Finn, in Infantry Hall, Friday evening, brought out a large audience that was highly appreciative. The chorus, made up of men and boys, sang with spirit and fine tone, giving a commendable rendition of Gounod's "Gallia," the solos of George Stidham and Walter Curran being worthy of especial mention. Francis Casey sang Gounod's "Ave Maria" with rare charm, and Paul Schoessling received hearty applause for his excellent cello solos. May Anderson was an able accompanist. G. F. H.

Marc Klaw, the New York theatrical producer, recently engaged Elsie Alden, a favorite Berlin prima donna in operetta, to sing in English in this country.

### Noted Soloists for Raleigh's Seventh Annual Festival

RALEIGH, N. C., May 3.—Music-lovers of this part of the country were given something to cherish in memory in the concerts of the seventh annual North Carolina Musical Festival, given last week by the Raleigh Choral Society. All that was lacking for complete success was larger audiences. The soloists were an all-American quartet and a splendid quartet, too. They were Agnes Kimball, soprano; Reed Miller, tenor; Nevada Van Der Veer, alto, and Frank Croxton, bass. The local choral society of sixty men and women sang in a way that defied criticism.

### Christine Miller in Columbia (S. C.) Recital

Christine Miller, the contralto, gave a recital in Columbia, S. C., last week under the management of Sara Alice Rich, of the Columbia College for Women, and made such a strong impression that negotiations were at once started with her managers for a return date next season. That re-engagements are the usual thing in Miss Miller's case is attested by her experience with the Indianapolis Männerchor, which is arranging for Miss Miller's sixth consecutive appearance under its auspices.

### Strube Trio Plays Strube Compositions in Providence

PROVIDENCE, May 10.—Although the audience was small at the second concert given Wednesday evening in Memorial Hall by the Strube Ensemble, Gustav Strube of the Boston Symphony Orchestra, conductor, yet the applause was generous and the program, which consisted of selections by Mozart, Bach, MacDowell, Tchaikowsky and Strube, was played with finesse and skill. Mr. Strube's own compositions, "Berceuse" and "Serenade," met with instant success and both were given a repetition on demand of the audience. G. F. H.

### Verdi on the Attitude of the Press

A woman who was a friend of Verdi has recently published a part of the correspondence that she had with the composer. Here is an extract from one of the letters: "Do you know, dear Madame, that for an artist who addresses himself to the public it is good fortune when the press is against him? The artist remains thus independent. He has no need of losing his time thanking one or the other, or reflecting on their counsels; he writes freely, following the dictates of his mind and heart, and if he has it in him he does something, and he does it well."

Marie Finlan, of Loretto Convent, Pueblo, Col., won a gold medal for excellence as a pianist in a recent competition in which 100 pupils took part. Her victory was followed by a recital in which she revealed her skill.

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It has not infrequently been deplored that the number of orchestras in New York is too large and from certain points of view there are, no doubt, reasonable grounds for such objections. But most concert-going New Yorkers will be surprised to learn that there exists in the city one orchestra more than they have reckoned upon. It is a well constituted one, moreover, and it plays right well. If you take the trouble to drop in at No. 210 East Eighty-sixth street, at about 10 o'clock some morning, you may be fortunate enough to hear it rehearse a number or two and come away with the idea that this orchestral body is worth keeping your eyes on.

It is called the American Philharmonic, numbers sixty-five men and has been in existence more than a year. When a representative of MUSICAL AMERICA chanced to find himself at one of its rehearsals a few days ago the men were working energetically on Dvorak, Smetana, Sibelius and Beethoven—and they did not set about their task in amateurish fashion, either. Between the various numbers the conductor, Charles d'Albert, allowed himself a moment's respite to speak about his orchestra. Then, interrupting himself in the middle of a sentence, he would dash back to his stand and, after playing through the next piece, return for another half minute's worth of explanatory comment.

Mr. d'Albert is not only the conductor of the American Philharmonic, but also its organizer. He is a German by birth and is distantly related to the famous pianist-composer whose name he bears. But more important in his estimation than the fact of such a connection is that he was a favorite pupil of Gustav Mahler.

"Mahler was a sort of artistic godfather to me," observed Mr. d'Albert. "I had done some conducting in Germany before I came to this country. Then, after I reached America I found myself obliged to do various kinds of musical work. I played in an orchestra down at Atlantic City, I conducted comic operas and did other things along those lines. Then I met Mr. Mahler. I studied with him and what I owe to his guidance is more than I have words to express.

"A little more than a year ago I gathered together this orchestra. Apart from giving concerts in this hall (the Yorkville Casino) we have not done much outside playing, but I am expecting that our activities will expand in the near future. We are, for one thing, to give a concert in Newark next month.

"The name which the orchestra has adopted may give you some insight into its purposes. Its artistic motives are primarily patriotic. It is distressingly true that we in America are wretchedly unpatriotic in most things except in our search for the dollar. If an American artist or composer wishes a hearing he has no great chance of obtaining it here. Now the



Charles d'Albert, Organizer and Conductor of the American Philharmonic Orchestra of New York

governing object of my orchestra is to provide those opportunities that others begrudge. Our aim is to give American singers and players a chance to be heard, to show just of what they are capable, to acquire experience and establish something of a following without going through all the discomforts, expense and inconveniences that must be met in acquiring a European reputation. I think that in this respect my organization is something unique, and I believe that most unknown American artists who have tried to obtain a hearing with other American orchestras will be similarly convinced.

"In the course of my experience with this orchestra I have come across some truly remarkable native talent that would, but for the opportunity thus offered, have gone unheard and neglected. The gratification of being able to assist in such cases more than repays all the discouragements one may be subjected to in work so full of difficulties. But the progress we have been making induces me to be optimistic for the future." H. F. P.

## Hearing for Montgomery Composer

MONTGOMERY, ALA., May 10.—An original composition by Alexander Findlay, Trio, for violin, viola and 'cello, and the feature of an enjoyable concert of this past week was the one given at the Woman's College. The Trio consists of two movements—*Moderato* and *Allegretto scherzando*. It was played by Fanny Marks Seibles, Alexander Findlay and Charles Findlay. A group of three songs sung by W. Nordin, 'cello solo by Charles Findlay, two piano solos by Lily Gill; violin solo *Andante* from Mendelssohn's Concerto, A. Findlay, and Trio, for piano, violin and 'cello, op. 88, Schumann. Anthony Stankowitch, A. Findlay and Charles Findlay were the other numbers. The playing of Mr. Stankowitch, Alexander Findlay and Master Charles Findlay brought forth ardent appreciation. J. P. M.

## Centenary of a Forgotten Composer

This is not only the year of the centenary of Wagner and Verdi and the bi-centenary of Corelli, but, as London *Musical Opinion* recalls, is also the centenary of Enrico Petrella. There will, however, be little opportunity to celebrate that of the last mentioned composer, who, all his life, was the servile imitator and pale reflection

of Verdi. Of his twenty-five operas, written in the space of forty-five years, not one retains a place in the repertoire or is even remembered, in spite of the astonishing success which two or three of them obtained when they first appeared. Petrella died at Genoa in 1877, in destitute circumstances. His centenary will be observed in his native town, Palermo.

## HANDEL THE AUTOCRAT

"Most Superb Personage One Meets in History of Music"

Mr. George Frederick Handel is by far the most superb personage one meets in the history of music, writes John F. Runciman in "Old Scores and New Readings." He alone of all the musicians lived his life straight through in the grand manner. Spohr had dignity; Gluck insisted upon respect being shown a man of his talent; Spontini was sufficiently self-assertive; Beethoven treated his noble patrons as so many handfuls of dirt. But it is impossible altogether to lose sight of the peasant in Beethoven and Gluck; Spohr had more than a trace of the successful shopkeeper; Spontini's assertion often became mere insufferable bumptiousness.

But in Handel we have a polished gentleman, a lord among lords, almost a king among kings; and had his musical powers been much smaller than they were he might quite possibly have gained and held his position just the same. He slighted the Elector of Hanover; and when that noble creature became George I of England Handel had only to do the handsome thing, as a handsome gentleman should, to be immediately taken back into favor. He was educated—was, in fact, a university man of the German sort; he could write and spell, and add up rows of figures, and had many other accomplishments which gentlemen of the period affected a little to despise. He had a pungent and a copious wit. He had quite a commercial genius; he was an impresario, and had engagements to offer other people instead of having to beg for engagements for himself; and he was always treated by the British with all the respect they keep for the man who has made money, or having lost it is fast making it again.

## King Clark Pupil Scores Success in Posen Opera

BERLIN, April 25.—Fanny Lott was called unexpectedly last week to sing the rôle of *Elizabeth* in "Tannhäuser" at the Stadt-theater in Posen, and had a tremendous success. She was equally well received by public and press. Miss Lott sang for several years on the principal stages in Italy. She unites with an exceptionally fine voice an unusual stage talent and her teacher, Frank King Clark, predicts a splendid stage career for her.

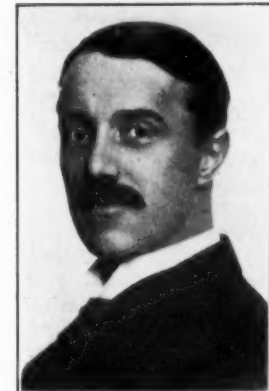
## Preparing for Bethlehem's Bach Festival

SOUTH BETHLEHEM, PA., May 12.—In preparation for the 1913 Bach Festival, to be held at Lehigh University on Friday and Saturday, May 30 and 31, a huge wooden platform is being erected in the chancel of Packer Memorial Church on the University campus. This chancel is as large as some mission chapels. The platform, arranged in steps, will seat the more than three hundred singers who, in addition to forty members of the Philadelphia Orchestra, will take part in the rendition of Bach's Mass in B Minor and the "Passion."

## FORMER BANK CLERK NOW LEADING SINGER

Albert Borroff's Rise to Prominence as Concert Basso a Romance of Business and Music

CHICAGO, May 10.—Albert Borroff, basso cantante, has risen to musical prominence from a clerkship in a Chicago bank. During his employment a patron of the bank, the late L. Gaston Gottschalk, then one of the foremost vocal teachers in



ALBERT BORROFF

Chicago, became acquainted with the young man and, after hearing him sing at a church in which he was the soloist, invited him to his studio and informed him that he was the possessor of one of the best bass voices he had heard in a long while.

"You have entered the wrong field, Mr. Borroff," said Mr. Gottschalk. "The musical field needs you and you had better resign at the bank and come every day for a lesson. Mr. Borroff followed the advice and resigned. A year later his name was known all over the Middle West.

Mr. Borroff has been heard with leading organizations in the country, choral societies, orchestras and in recitals. Two weeks ago, at his annual song recital in Chicago, the critics were unanimous in their praise of his work and also felicitated the artist on his program.

Mr. Borroff's bookings for next season are in the hands of his manager, Gertrude V. O'Hanlon.

## Oberlin Audience Ecstatic Over Tina Lerner

BERLIN, O., May 2.—The second date in the term's "Artist Course" brought us the young Russian pianist, Tina Lerner. We often think that there can be nothing novel in piano playing, that every new player must perforce be a reproduction of somebody else. But Tina Lerner seems somehow to be set apart, differing not in degree but in kind from others outside of the conventional comparisons endowed with a peculiar specific unforeseen charm. To this wonderful girl difficulties simply do not exist. She thinks only how she may make the particular passage beautiful. She adorns every work that she touches and it is no wonder that her Oberlin audience became ecstatic in its applause and insisted upon innumerable recalls.

## New York Military Band to Play Columbia University Series

The New York Military Band, under the direction of Edwin Franko Goldman, which is composed of some of the best known wind instrument players of New York City, has been engaged to give a series of four concerts at Columbia University on the evenings of July 17, 22 and 24 and August 12. The programs arranged for these concerts include works by Wagner, Humperdinck, Tchaikowsky, Verdi, Dvorak, Saint-Saëns, Massenet, Rachmaninoff, Beethoven, Brahms, Sibelius and others.

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## TRAINING PIANO STUDENT'S MIND

Discovering a Pupil's Musical Tastes and Endowments First Essential—Artistic Side of Musical Education Should Go Hand in Hand With Technical Instruction and Training of the Ear

By ARTHUR DE GUICHARD

AMONG the problems of the pianist there is none so great, none so important, none so vital as the question of elementary instruction. It is absolutely essential that the student, or, in the case of children, the person who has to choose an instructor, should select a teacher who is able to train not only the hand and fingers but also the mind, right from the very start.

It is a common thing among teachers to look upon a piano lesson as consisting merely of a lesson in keyboard technic and musical theory, and I have known many a high-priced and highly considered teacher to begin by examining the hand of a new pupil. They very seldom, if ever, begin by examining his *mind*—musical faculties, endowments, taste and feeling; nor do they take much trouble about it later, for technic leads all else. In a word, they neglect to find out if the pupil loves music, and they do nothing to make him love it.

If this question of training the mind of the piano student is essential to the learner, it is equally important for the teacher. How can a real appreciation and love of music be imparted to pupils and developed in them? One of the strongest promptings of human nature is to dogmatize; to do so in moderation is undoubtedly good. Unfortunately, a number of bold "highbrows" have fixed, with as much recklessness as ingenuity, the sacred principles by means of which they have the pretension to direct and to dam up, so to speak, the aesthetic aspirations of a whole set of people. They have codified their admiration and diked their effusions. Though fantasy was not always excluded from all their very diverse laws, promulgated with much ostentation and destroyed by indifference, their tyranny was often felt to be real.

For the mind which has to vibrate to the bright, intangible phenomena of Art, a guide must be found who is learned and eloquent, sensible and persuasive, but always respectful of latent originality, who will show it the right way and teach it the truth without making it a slave to vain, arbitrary theories. Experience has provided several rules, but no precise formula exists that may be rendered specific and adequate to individual temperaments. Thus the formation of the mind remains a very complex question.

### Delicate Intuition Demanded

When we consider a child's mind we find that there is nothing more delicate. If we

are to train it properly we must have not only knowledge, experience and talent, but also the most delicate intuition. The careful study or, rather, the intimate discernment of the pupil's nature should precede the cultivation of technic and theory. This is particularly essential when the first germs of knowledge and power for understanding are to be implanted in a mind, to which the elements of music are completely foreign. It must be understood that I do not speak of those who manifest an absolute dislike for music; nor can I find any excuse for those parents who inflict so useless and foolish a torture upon children who are plainly anti-musical.

In order to develop their budding inclination for music, pithy and precise answers must be given to their questions and to their reflections, some of which may in their very simpleness partake of the nature of an objection and the depth of an argument; because we must not forget that children are terrible reasoners, who can sometimes overthrow our best arguments and discover our mistakes.

Tell them about the first musical stammerings of the great masters. Give them the everlasting example of Mozart expressing his joys and the first impulses of his heart in radiant melodies. Then make Mozart, a child like themselves and a composer of eight years of age, sing to their youthful ears. Show them vividly all the grace, lightness and attractiveness of that music. Tell them that music sums up and defines joy and grief. Do not neglect to instance certain touchingly painful compositions by Chopin or Beethoven. Is not a child's countenance composed of clouds and sunshine, of a tear and a smile? That is why we find that two-fold feature in the feelings to which they are accessible.

Since they are ignorant of the subtleties of the human mind, children are more sensitive to the value of contrasts than to the power of reasoning or the wisdom of axioms. For them light shines from antitheses. Under the protecting care of true teachers their intelligence will become more cultured and, at an early stage, make them perceive the principle of the universality of musical language.

### When Speech Becomes Insipid

Examples will be added to the lesson. When speech becomes insipid an example may be a sudden revelation, provided it fits the subject. By the use of parallels, images and symbols they may be shown the power and delicacy of music, the heights to

which it raises us, the enchantment it exercises in us and to what generous enthusiasm and impulses it may excite us. If necessary, we must know how to employ jesting and childish comparisons when they appeal more to the nature of the hearer. But we must never become commonplace, but rather make use of all the persuasive strength of our talent in defining the grandeur of the part that music plays, in order to guard against that indulgent indifference that so many assume, with ridiculous affectation of patronage, towards the arts that are ironically termed "accomplishments." In this way the child will conceive the same sentiment of respect that he entertains for every intangible power.

For the youth possessing more extensive intellectual means and more definite knowledge, the taste already acquired may endeavor to show itself by a marked predilection for some one musical production. In this case the teacher's part becomes more than interesting. From the tendency of his teaching it is easy to extricate future consequences. In spite of everything, there subsist impresses of a first formation that are deep rooted enough to influence always a sensitive organ and one capable of appreciation. If the abuse of indifferent composers and the absorption of commonplace and vulgar music have distorted or dwarfed a pulsating organism and the aesthetic sense of such a person, he will later remember those tunes of false sentimentality. He will drink at the same springs, he will return to his idols of brass and to his vague chimeras. He will find in them flat insipidity; he will taste the same joys without delight and the same pleasures without emotion, and he will find in them so much disillusion and bitterness that he will extend to the entire art the superb contempt that he feels for his false gods.

### Should Be Simultaneous

Therefore, it is while the technic is being formed and the ear perfected that the artistic side of the education should be proceeded with. This will be all the easier if the pupil has been trained from childhood according to the best principles and if, at the same time, inferior compositions have been excluded.

Between the ages of eighteen and twenty-two minds undergo the suggestion of a dream, or give way to the charm of a sentiment. The music, that is born of the dream and the sentiment, may be caused by joy or pain. Then those minds must be made accessible, without compulsion, to the charm of that undefined and subtle language; they must be prepared to vibrate by contact with other minds that have left us a little of themselves, of their heart and of their fate, with the quivering of their nature and the fever of their anguish.

Inquisitive minds might ask questions somewhat like these: What composer has given us the most radiant expansion of musical beauty? Can music be defined as giving satisfaction of mind or joy of the senses? Does it obey inexorable laws which govern the evolution of things? Can the amplitude and perfection of its scope lead to the precision of a syllogism, to an Attic eurythmy, or to a pictorial objectivity? If music is the center and the initial reason of a psychic phenomenon, can it then become moral or immoral and, if so, does any pernicious music exist? The teacher should, nevertheless, encourage and, if necessary, excite such questions. For the music student who is versed in classical literature, certain parallel lines of thought and inquiry are almost compulsory; and what could be more interesting than the development of answers upon such solid foundations and upon ground that has been prepared by such an education.

As for practical means for musical formation, I know of no formula; and by the words "musical formation" I do not mean merely the more or less complete perfection of instrumental technic, but the way to open and expand a mind to all interior beauty and to all aesthetic atmosphere. Differences of nature and temperament are contrary to the adoption of a preconceived, uniform program. Still better, for him who can discern them, these masterly qualities and personal faculties can become additional auxiliaries.

An art is taught by conviction, while an occupation is practised by routine; most frequently the latter kills the former. The

role of the teacher is understood too much and that of the educator not enough. Look upon music much more as a means to move and elevate minds, rather than as a pretext for the display of a talent, no matter how perfect it may be.

### Armand Crabbé Turns from Opera to Song Recital in Chicago

CHICAGO, May 5.—Armand Crabbé, baritone of the Chicago Grand Opera Company, appeared in song recital Sunday afternoon at the Studebaker Theater. Mr. Crabbé offered an attractive program, consisting mostly of French songs of the seventeenth and eighteenth centuries, old Roman songs and old Flemish songs. He displayed commendable artistry and that subtle refinement of interpretation which the successful operatic singer seldom brings to the concert stage. Mr. Crabbé has, in his operatic appearances, many warm admirers by his full, resonant voice and splendid singing, and in this recital he has convinced his audience that, besides power, he commands an excellent *mezza voce* and a beautiful *pianissimo*. These qualities were pleasingly set forth in Tosti's "Pour un Baiser," Lee Roberts's "Lullaby," Dalcroze's "Le Chère Maison" and "Le Coeur de ma mie." Mr. Crabbé was unfortunate, however, in his attempts at English song, his apparent unfamiliarity with the English text obscuring the meaning of what he sang. The audience was very enthusiastic and demanded several encores. M. G.

### Toronto Banquets Dr. Vogt

TORONTO, May 5.—Dr. A. S. Vogt, conductor of the Mendelssohn Choir, was given a series of banquets upon his return from his year's vacation in European countries. The work of reorganizing the choir has begun and a new selection of applicants will be made and rehearsals started in September.

Edith J. Miller, daughter of former Postmaster W. W. Miller, of Portage, La Prairie, Manitoba, and famed as a Canadian vocalist, being a gold medalist of the Toronto Conservatory of Music, will be a member during the coming season of the Paris Grand Opera. It is said that Miss Miller is soon to wed the son of a prominent English baronet. R. B.

The University of Vienna is going to confer the honorary degree of doctor of philosophy upon both Cosima Wagner and Hans Richter.

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## OMAHA PROUD OF ITS BIG FESTIVAL

Local Choir, Chicago Orchestra and Famous Soloists Heard in Three Concerts

OMAHA, NEB., May 5.—With three memorable concerts on last Monday and Tuesday, the third annual festival of the Mendelssohn Choir, in association with the Chicago Symphony Orchestra, was brilliantly consummated. The concerts were encouragingly supported by immense audiences, reflecting a gratifying amount of public appreciation for things artistic.

In the opening program on Monday evening, the soloist was Florence Hinkle, soprano. She sang an aria from "Freischütz" and the "Libera Me" from the Verdi Requiem, supported by choir and orchestra. The orchestral numbers included the "Egmont" Overture, Beethoven; Järnefelt's "Praeludium" and "Berceuse" and the Brahms-Dvorak Hungarian Dances (17 to 21). The chorus sang the part songs, "Judge Me, O God," Mendelssohn; "A Love Symphony," Pitt; "How Sweet the Moonlight," Fanning; "The Two Roses" and "Spring's Delight," "Cesar Cui" and the choruses, "Emmer's Lament" (ancient Irish), arranged by Bantock, and Elgar's "From the Bavarian Highlands."

For Tuesday afternoon the soloists were Rosalie Wirthlin, contralto, and Bruno Steindel, 'cellist. Miss Wirthlin sang the "Amours viens aider" from "Samson and Delilah" beautifully and Mr. Steindel displayed his eminent abilities in Servias's Fantasia for Violoncello and Orchestra, "O Cara Memoria." The orchestra played Tchaikowsky's "Symphony 'Pathétique'" and MacDowell's "Woodland" Suite.

The concluding concert, Tuesday evening, brought forward as soloists Miss Hinkle, Lambert Murphy, tenor, and Henri Scott, basso. The program follows:

Overture, "Carnival," Dvorak; Aria, "Voi Griselidis" from "Griselidis," Massenet; Mr. Murphy, Part Songs: (a) "Vale of Rest," Mendelssohn; (b) Russian folk song, "Flax," Gretschinow; (c) "The Challenge of Thor," Elgar; selections from B Minor Suite, Bach; Aria from "Carmen," Bizet; Miss Hinkle, Part Songs: (a) "In the Silent West," Bantock; (b) "Hey Nonino," Brockway; (c) "The Bells of St. Michael's Tower," Stewart; Aria from "Don Giovanni," Mozart; Mr. Scott, "Waldweben," (from "Siegfried"), Wagner; selections from "Die Meistersinger," Wagner; (a) "Prize Song," Mr. Murphy; (b) "Hans Sachs Monolog," Mr. Scott; Chorale, Awake and Finale.

We begin to feel almost a proprietary pride in Omaha in the Thomas Orchestra, and each visit increases our fondness for Mr. Stock. Its usual standard of excellence was maintained throughout the festival, but in the mind of the writer there will always stand out most clearly the Tchaikowsky Symphony, which was given a truly great reading; the MacDowell Suite, with its wonderful imagery of orchestral coloring and deliciously charming Bach Suite. Also the orchestra was highly sympathetic in its work with the Choir, the final ("Meistersinger") number being conducted by Mr. Stock, who endeared himself to the singers by pantomimically assuring the audience that the success was the achievement of the Mendelssohn Choir of Omaha, and by himself applauding enthusiastically.

## AN ORIENTAL CORNER IN A BERLIN MUSICAL HOME



Persian Smoking Room in the Berlin Residence of Franz Egenieff, the Baritone, Who Makes His First American Tour Next Season—Egenieff Is in Private Life the Baron von Kleydorff, and His Wife Is an American

BERLIN, April 25.—One of the most beautiful homes in the city of Berlin is the residence of Franz Egenieff, in private life the Baron von Kleydorff, and his wife, who is a niece of Adolphus Busch, of St. Louis. Not only the members of the American colony, but a most brilliant coterie of musicians and society people gather at the Kleydorff residence to attend

the musicales, which are among the most brilliant given in the capital.

The Baroness von Kleydorff and Mr. Egenieff have recently added another studio to their home, which seats 300 guests. This picture shows a corner of Mr. Egenieff's personal study. It is a little Persian smoking room, every one of the curiosities exhibited having been gathered by the Baron in his expeditions through the Orient.

We feel that the choice of soloists this year has been particularly happy, since each contributed excellent work to the whole. Rosalie Wirthlin, on her one appearance, filled the huge building with full rich tone and was enthusiastically received. The sonorous voice of Henri Scott, coupled with his easy delivery and pleasant manner, created a most agreeable impression. Lambert Murphy was in excellent voice and its beautiful quality was heard to fine advantage in his musicianly interpretations. If there was a preponderance of praise for any one singer it was for Florence Hinkle, whose conquest of Omaha a year ago was confirmed on this occasion. Her clear, pure soprano voice filled the auditorium and her artistry was, like her personality, charming. In her work with the choir in the "Libera Me" she rose to great heights. Bruno Steindel, 'cellist, who is a prime favorite here, displayed marvelous technic in a somewhat commonplace solo number, which was followed by three encores constituting a delightful little recital—"My Heart at Thy Sweet Voice," a Bach Gavotte and the familiar Beethoven Minuet,

all charmingly accompanied on the harp by Walfrid Singer.

Last, but not least—for we must be pardoned in our pride for our chorus—the Mendelssohn Choir, Thomas J. Kelly, conductor, is to be most favorably commented upon. The organization is well balanced, its one hundred and eighty-seven voices including some of the best solo voices in the city, and it is fortunate in being under the direction of a man who has high ideals and rare facility in imparting them. Mr. Kelly is a real inspiration to his people. The work of the choir was characterized by excellent attacks, big dynamic contrasts, and clear enunciation. It excelled in its unaccompanied work, while much tremendous effect was achieved in the big work with the orchestra, notably the fugue of the "Libera Me" and the Finale from the "Meistersinger."

### Christine Miller Much Liked in Erie Recital

ERIE, Pa., May 6.—Christine Miller, the distinguished contralto, was heard in the artists' course here last Tuesday in an admirable program in which she was assisted by Blanche Sanders Walker, accompanist. Miss Miller sang songs by Schumann, Brahms, Massenet, Grieg, Sinding, Dowling, Carpenter, Cadman, Harriet Ware, Grant-Schaefer and Nevin. She was in beautiful voice and was applauded with flattering emphasis.

## DR. MEES HERO OF ALBANY FESTIVAL

His Chorus Covers Itself With Glory—A Verdi Memorial Concert

ALBANY, N. Y., May 10.—Never has an Albany May festival attracted more interest or been more worthy of such interest than that of last Monday and Tuesday. In addition to a splendidly drilled chorus from the Musical Association, under the direction of Dr. Arthur Mees, the Boston Festival Orchestra played and the soloists were of the highest rank.

The festival began with a Verdi concert Monday evening at Harmanus Bleecker Hall in commemoration of the centennial of the great Italian composer. The soloists were: Nina Dimitrieff, soprano; Mildred Potter, contralto; Arthur Hackett, tenor, and Earl Cartwright, baritone. Dr. Mees's chorus revealed the fruits of the inspiring labors of its leader and ended the concert in a blaze of glory in the singing of choruses from "Aida." There were also choruses from "Ernani" and "I Lombardi," and in them all the effects produced approached perfection.

From "Il Trovatore" several of the most familiar airs were given, the "Miserere" by Mme. Dimitrieff, Mr. Hackett and the association; the "Anvil Chorus," by the association; the contralto aria, "Stride la Vampa," by Miss Potter, and the soprano aria, "D'amor sull'ali Rosea," by Mme. Dimitrieff. All were applauded with spontaneous enthusiasm.

"Calmed by Her Gentle, Tender Sway," from "Traviata," was sung well by Mr. Hackett, and then came the stately "Pilgrims' Chorus" from "I Lombardi." The duet from "The Force of Destiny," by Mr. Hackett and Mr. Cartwright, was one of the most taking numbers of the evening. In addition to this, Mr. Cartwright sang an aria from the "Masked Ball" and added, as an encore, Buzzi-Peccia's "Gloria a Te." The "Rigoletto" numbers, the aria, "Caro Nome," by Mme. Dimitrieff, and the familiar quartet were tempestuously applauded.

Tuesday afternoon was devoted to a reading by Ben Greet of the "Midsummer Night's Dream," with the Mendelssohn music played by the orchestra. In the evening the chorus arose to the height of its powers in its splendid singing of Elgar's "Music Makers" and Goring-Thomas's "The Swan and the Skylark." It was difficult to understand how Dr. Mees was able to bring about such thrilling singing from an organization of amateurs. The soloists were all in their best voice. Nothing but praise could be found for the work of each of them: Estelle Patterson, soprano; Mildred Potter, contralto; Reed Miller, tenor, and Earl Cartwright, baritone.

### Fritzi Scheff Opera Company Incorporated

The Fritzi Scheff Opera Company of New York has been incorporated with a capital stock of \$10,000. Its purpose is to give operas, musical compositions and plays. The incorporators were Abraham Kipp, Samuel W. Tannenbaum and Hyman Greenberg, all of No. 165 Broadway, New York.

### London Praise for American Soprano

LONDON, May 8.—Helen Fayrebankes, an American soprano, gave a recital at Bechstein Hall to-day, her singing of songs by Schubert, Debussy, Strauss and Liszt pleasing the critics.

# 4

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## NEW MUSIC—VOCAL AND INSTRUMENTAL

SCHUMANN'S famous "Hats off, gentlemen!" has been an abused and over-worked phrase. Nevertheless, it is still the standard method of calling attention to a new creative personality in music which in some significant way lifts itself above its fellows. Abused as the expression may be, it is necessary to call it into requisition once more and to announce a new name, that of one of the most gifted and promising of American composers—Alexander Hull. His book of "Ten Songs" is one of the most significant offerings of the year, not in the sense of representing a finished product so much as in showing the reaching out of an eager and imaginative mind and ardent spirit.

Mr. Hull has included in his collection a number of songs written between 1907 and the present time which show in a striking manner the rapidity of his recent artistic growth. It may in fact be thought unwise to have included the earlier songs at all, in view of their conventional idiom and the highly modernized style of the later songs. These earlier songs, in particular "Room" and "Asleep," may have been included for the sake of those who cannot easily follow the composer's later harmonic scheme—a sort of sop to Cerberus—although it must be said that the

"TEN SONGS." By Alexander Hull. Published by the Composer, Newberg, Oregon.

former is a song of much force of a kind not alien to that of Tschaiakowsky's "Pourquoi." Two songs of particularly exquisite nature are the "Wanderer's Night Song," on the poem of Goethe, and a song in the nature of a folk song, "Blau, Blau, Blumelein" ("Blue, Blue, Floweret Mine"). The former, with the most simple imaginable means, attains an atmosphere of exalted peacefulness, a kind of intimate and uneclesiastical religiousness. Its modern harmonies are arranged with the utmost simplicity. Simple in feeling as the song is, however, it will prove a somewhat difficult piece of *legato singing*. It should, however, become widely known. It is for a medium voice, as is also the "Blau, Blau." The latter is a delicate and fragile piece of imagination of a rarely musical sort, a veritable wild-flower of art, if that is not a contradiction in terms. It has much crowded into a small space and is over almost as soon as begun, leaving a strong desire for immediate repetition.

"The Argosy," on a poem by Israel Zangwill, is curiously in a well-sustained seven-fourths rhythm, and is particularly romantic in its atmosphere, conveying a sense of massiveness and slow motion. The song is for low voice. "Laziness," on a poem by George Arnold, bears out its name well in its character, and is carried on a swinging lilt of much charm. It represents a favorite process of the composer in establishing a definite rhythmic-melodic phrase in the accompaniment and carrying it through a remarkable series of modulations which look violent enough to the eye but which in reality are usually quite felicitous to the ear. Mr. Hull not infrequently leaves the key before he needs to, and he would probably gain by expending his great ingenuity upon devising new effects within the original key before leaving it for another.

Of haunting loveliness, and a most exceptional bit of musical beauty is the setting of Ezra Pound's verses, "My Love Is Lovelier than the Sprays." The composer has been very sure of his touch in this song, both in preserving it upon a high plane of beauty and in the management of some unusual harmonic effects. "Within the Convent Close," on a poem from "Damien of Molokai," by Wilbur Underwood, shows the composer at his modernmost, reveling in consecutive seconds and sevenths, with, it must be said, a true intuition for their possibilities of beauty. The feeling of the song is most remarkable in its deep spirituality. Very interesting harmonically is "You Call Me, Then, Poor Maiden," though less satisfying than the other songs.

The qualities of imagination and poetic color in these songs will compel the attention of every musician, though, like all progressive songs, they will have to be driven into the heads of singers with a sledge-hammer. Mr. Hull is prone to write the "tone-poem" song rather than the "tune" song, but not always. There are times when his following out of the literary phrases seems not altogether happy vocally, and his extraordinary modulations will test some singers beyond their capacity. The main thing is that here is a creative spirit at work, with much to say. To the shame of American publishers they have refused Mr. Hull's songs, and he has, like many another progressive American composer, been compelled to publish them himself at Newberg, Ore., where he lives.

A. F.

FOR those who take a lively interest in folk-songs of all nations and especially for those who have been swayed by the beauties of Russian folk-song, a volume of "Peasant Songs of Great Russia," collected and transcribed by Eugenie Lineff and handled for America by the firm of G. Schirmer, will carry significance.

The volume was issued by the Imperial Academy of Science in Moscow. Its contents are the result of Mme. Lineff's personal investigations in going over the various provinces of Russia and recording the songs of the people by means of a phonograph. Such a method has been found to be the only feasible way of obtaining the intervals which the people employ in their music.

Mme. Lineff tells about her travels in a

"PEASANT SONGS OF GREAT RUSSIA." Collected and Transcribed from Phonograms by Eugenie Lineff. Published by the Imperial Academy of Science, Moscow. G. Schirmer, New York.

long narrative occupying some fifty pages. Then follow remarks on the musical structure of the folk-song as illustrated by the songs of Novgorod, both articles highly interesting and containing a wealth of material which is not to be had anywhere else. The text is illustrated not only by pictures of the peasants but also by musical examples of the songs. At the back of the volume are to be found many folk-songs, unharmonized; this, too, is valuable to the student, as he can in this way observe how the folk-tune appears in its original state before the hands of cultivated musicians have over-polished it for use in compositions.

THOUGH it is some time since Jean Paul Kürsteiner has put forward a new song, his "Only a Day for Tears," for contralto voice with piano accompaniment, would seem to atone for any lack of productivity in recent months. In fact it makes one certain that those composers who take their time in writing get the best results for their labors.

The impressive *Quasi Recit*, with which the new song opens, the free manner in which the thematic development is managed, the harmonic variety which is in evidence from the first to the last measure and the returning *Quasi Recit*, on the final page, are but a few of the significant features of the piece. Melodically it is worthy of its composer at his best, and this is saying much in the case of a composer who has done such fine things as the superb "Invocation to Eros," "How very near my Heaven Lies," "Lines of Flame" and the "Three Night Songs," op. 19.

Mr. Kürsteiner understands one thing, as do few contemporary musicians, and that is the difference between modernity and ultra-modernity, between exerting one's individuality and attempting something that will astound and in most cases repel. Mr. Kürsteiner has kept himself happily free from the pernicious influences which are making havoc with the manner of expression of many of our best composers and he writes to-day with that same conviction, that same sincerity that was noted in his first published songs. This song should have a wide hearing. It will suit those contraltos well who wish to display their lower tones to advantage.

A. W. K.

THE annual output of part-songs these days being so lavishly disfigured with works of a very inferior grade, an occasion which brings forward two such compositions as A. Walter Kramer's "Mirage" and "The Passing Hours" deserves certainly to be signalized as notable. These two choruses for women's voices, the first in three parts, the second in four, have recently been issued by the Oliver Ditson Company. Both are set to poems of eminent simplicity and beauty of idea and expression by Frederick H. Martens.

Like all of Mr. Kramer's writings these part songs disclose originality of thought, a delicate sense of pure musical beauty, an avoidance of the stereotyped that is perfectly unforced, and technical workmanship most carefully ordered. The "Passing Hours" (a *capella*) is simple in melody and harmony but refreshingly devoid of obviousness. The part writing is skilful and capably managed.

"Mirage" is a longer and far more elaborate work. Mr. Martens's imaginative lyric of the desert demands above all a distinctly atmospheric setting. This is precisely what the composer has given it and he has sounded the note of exoticism convincingly, without ever allowing it to become monotonous through over-insistence. But the music is more than atmospheric. It is well built and logical in form, melodious, modern in spirit and strongly emotional in utterance. The essential mood of the work is established in the opening bars of the instrumental introduction. There is a simple, slowly swinging motive of fifths followed by a melodic figure in whole tones moving above a fixed altered harmony. This, repeated with slight transformations, constitutes the brief "overture." The voices enter over a sighing figure repeated again and again. A few instrumental measures lead over to a brief but exquisite mezzo soprano solo which, in turn, gives way to a poignantly

"ONLY A DAY FOR TEARS." Song for a Contralto Voice. By Jean Paul Kürsteiner, Op. 20, No. 2. Published by Kürsteiner & Rice, New York. Price 60 cents.

"THE PASSING HOURS." Four-Part Chorus for Women's Voices a *capella*. By A. Walter Kramer, Op. 36, No. 2. Price 8 cents. "MIRAGE." Three-Part Chorus for Women's Voices with Piano Accompaniment. By A. Walter Kramer, Op. 36, No. 1. Price 12 cents. Published by the Oliver Ditson Company, Boston, Mass.

beautiful interlude which rises to a strong emotional climax. The chorus returns and terminates its part in an effective unison, and there is a stoutly built epilogue made of the two introductory themes.

The whole work is poetic and moving and is admirably written from the vocal as well as every other standpoint. H. F. P.

\* \* \*

FROM the press of A. Durand & Fils, Paris, comes a new edition of Rameau's "Pygmalion," the selection of numbers from the original having been done by no other than Camille Saint-Saëns and the piano-vocal score, the work of Henri Büsser, a French musician of eminence. For those persons who at this late day cherish a love for the beautiful music of the old French master there will be many pleasant hours in "playing over" the pages of this score. It is typical of the period in which it was written and is one of the finest of Rameau's many works.

A. W. K.

"PYGMALION." Acte de Ballet. By Jean-Philippe Rameau. Edited by Camille Saint-Saëns. Piano-Vocal Score by Henri Büsser. Published by A. Durand & Fils, Paris. Price 5 fr. net.

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## IRISH HISTORY IN STIRRING PAGEANT

**Ancient National Music Employed  
with Fine Effect in New York  
Festival**

THE Irish historic musical pageant presented on Wednesday and Thursday evenings of last week at the Sixty-ninth Regiment Armory proved to be one of the highly popular events of the New York season. The huge stage that ran across the entire west end of the armory made a magnificent spectacle. W. F. Hamilton, the distinguished designer of the splendid scenery, who acted also as the general director of the pageant, succeeded in presenting something entirely new to a New York audience.

It is very interesting to note that pageantry is growing rapidly as a form of stage art that is likely to surpass the drama and opera in a few years, simply because it comes nearer to expressing the new social idea of a higher and tenser personal life, to be built upon new social arrangements. Though the historical definition of a pageant indicates merely a pompous and evanescent ceremonial parade with operatic features, yet it has become a community music drama, distinct from an individual play, in that it symbolizes in a thousand ways the growing and striving community.

The first episode of the pageant, representing the "Fenian Cycle"—a period from the second to the sixth centuries—was extremely picturesque, especially in the colorful costumes, true to that age. The pageant opens with four ancient pipers announcing the arrival of the King and playing doleful tunes. After a short but stirring prelude the King and his court appear. With the exception of the orchestral music the greater part of the pageant was given in spoken dialogue. However, there are many very charming musical passages and it was appropriate to have a sweet singer as soloist to sing to *King Conn* the impressive old Irish air, "The Harp That Once Through Tara's Hall," which was well accompanied on the harp. Nora Power sang this with winning charm.

After a thrilling athletic contest the royal bards appeared. Harold Meek, as the first, and Mr. Uhl, as the second bard, performed their parts excellently. They proved to be singers of powerful and well-trained voices, and their appearance and acting were in perfect accord with the solemnity of their songs.

One of the climaxes of the musical part of the program was the appearance of *Aillen's* mother, after *Aillen* had been killed by the heroic *Finn*. *Aillen's* magic music is heard first from the distance as he enters accompanied by the people of Dana. As soon as *Aillen's* death-cry is heard outside, the air is filled with the laments of his followers and of his mother, who enters wailing at his death and singing a dirge-like air, accompanied by orchestra. With the sound of shepherd's pipes on the hills in the early morning the third incident opens. The solo number of *Aillen's* mother was sung magnificently by Mrs. W. F. Hamilton, the real "star" of the evening. She has a beautiful soprano voice and is a genuine artist.

Fascinating national dances were given by girls in picturesque costumes, by fairies, weavers, spinners, attendants to the royal families, warriors and peasants. Howard Kyle as *King Conn*, Edwin Fairfax Naulty as *Finn*, and Mrs. Margaret Moore as the *Queen*, enacted the most impressive characters of the play.

Mrs. Anna T. Craig, the author of the libretto of the pageant, had succeeded in making use of Irish history, traditions, ethnographic traits, psychology and poetry in a simple and masterful way. The dialogue was natural, dramatic and artistic.

Dr. Alfred Robyn, composer of the score, acted also as the conductor of the orchestra and proved that he was a master in both capacities. Based wholly on old Irish folk melodies, the orchestral part was wonderful, especially in the first act. One could distinguish the three styles of national Irish music, with appropriate additional individual touches here and there. The three styles of music common to the ancient Irish, according to John L. Gerig, were the Gen-traige, expressing gaiety, which was represented by many modern dance tunes; the Gol-traige, of a sad strain, of which the death-songs are a survival; and the Suan-traige or lullabies.

In connection with this pageant I should like to call attention to a very important fact that the organizers neglected. They

failed to use the most wonderful Gaelic songs that I have ever heard—those by Henry F. Gilbert, a distinguished American composer, living in Cambridge, Mass. I think Mr. Gilbert's "Fairy Song," to words by W. B. Yeats, is one of the few



—Photo by A. Lewis.

Mrs. W. F. Hamilton, One of the Principal Soloists of the Irish Pageant

great songs of this century. Other very remarkable songs by the same composer are included in his "Celtic Studies."

IVAN NARODNY.

## ILLINOIS TEACHERS OPEN CONVENTION

**Piano Music, Clubs, Dalcroze  
Method and School Music  
Among Topics Discussed**

[By telegraph to MUSICAL AMERICA]

BLOOMINGTON, ILL., May 13.—The twenty-fifth convention of the Illinois Music Teachers' Association opened this morning at the Second Presbyterian Church of Bloomington, a great number of teachers from all over the State being present. After preliminary remarks by the president of the association, Adolph Weidig, of Chicago, Dr. H. S. Perkins gave the history of the organization. Mrs. Alice Emerson, of Chicago, read a delightful paper on "Program Music in Piano Literature" and illustrated her talk by playing selections from the works of Couperin, Rameau, Schumann, Wagner and Ravel, which composers cover the period of program music from its earliest day to the present.

Mrs. Chandler Starr, of Rockford, delivered an interesting address on "The Musical Clubs of America." Mrs. Starr is a recognized authority on the work of musical clubs, having attained notable success with the club of which she is president. The afternoon session opened with a talk by Mrs. F. H. Russell, illustrating the Dalcroze method of rhythmic expression. Mrs. Russell's talk was very instructive, as it showed that the body used as an expression of rhythm gave very distinct results to the child musically.

Mrs. Brooks demonstrated the Dalcroze method, displaying a marvelous control of the body in examples of the most complicated rhythm, using her arms to express the metrical beats and her feet the divided beats. The system teaches co-ordination between the mind and body, showing how to think quickly, to comprehend in an instant the kind of rhythm played and have the body so relaxed that it will obey the mind without awkward hesitation.

F. W. Westhoff, of Normal, read a paper on the value of music in the public schools. Choruses of the various grades of the public schools of Bloomington under the direction of Miss Glen furnished ample proof of the practical results of Mr. Westhoff's theories. The children sang splendidly with clear enunciation and good quality of tone.

MILDRED GOODFELLOW.

Jeanne Jomelli sang a song of her own composition, "J'ai pleuré," at a recent London concert.

## WEEK OF OPERA BY PHILADELPHIANS

**Four Productions by Operatic Society Booked as Professional Attraction  
—Performances of Much Merit Under Direction of Wassili Leps**

Bureau of Musical America,  
No. 10 South Eighteenth Street,  
Philadelphia, May 12, 1913.

ALTHOUGH coming rather late in the season, the series of performances by the Philadelphia Operatic Society, at the Broad Street Theater all last week attracted fair-sized audiences and the society, which was booked like a regular professional attraction, added much to its prestige as a company capable of presenting grand opera in English in a manner far above the amateur standard.

"The Bohemian Girl" was given on Monday evening with practically the same cast that presented Balfe's opera at the Academy of Music earlier in the season. Kathryn McGinley repeated her ingeniously attractive and vocally sympathetic portrayal of *Arlene*, while Beatrice Collin, as the *Queen*; Paul Volkman, as *Thaddeus*; Frederick Ayres, as *Devilshoof*; Franklin Wood, as *Count Arnheim*, and H. S. McWhorter, as *Florestin*, were also heard to advantage. On Tuesday evening "Faust" was sung, Harry Davies, of the Aborn Opera Company, appearing in the title rôle; Sara Richards, as *Marguerite*; Frederick Ayres, as *Mephistopheles*; Horace Hood, as *Valentine*; Margaret Dietterich, as *Sibel*, and Eva A. Ritter as *Martha*. Flotow's "Martha" was given Wednesday evening, Elizabeth Clayton having the rôle of *Lady Harriet*, and Mrs. Russell King Miller that of *Nancy*, with Joseph S. McGlynn, as *Lionel*, and Franklin L. Wood, as *Plunkett*. Others in the cast were Frederick Rees, as *Sir Tristan*, and Charles Cuzner, as the *Sheriff*. The other opera given was "Der Freischütz," which on Friday evening formed part of a double bill, including the "Coppélia" ballet of Delibes. The Weber opera was sung by Alma Weisshaar, who was the *Agnes*; Jenny Kneidler Johnson, *Annie*; Harry Davies, *Mar*; Frederick Ayres, *Caspar*, and E. T. Knight, Morris Ware, Horace R. Hood and John W. Little. The ballet was presented by the society's corps of dancers, with Dorothy Cook Miller as *Coppélia*; Hilda Schoch, *Swanhilda*; Miriam Virginia Cook, *Frantz*; Charles D. Cuzner, *Burgomaster*, and C. Elwood Carpenter, the ballet master, as *Coppelius*.

The idea of having the Operatic Society present a repertoire of operas originated with Wassili Leps, the musical director, and great credit is due him for the success of the venture. Mr. Leps proved his musical ability by clear and intelligent reading of the operas, his work comparing favorably with that of the professional grand opera conductors who have appeared here the last season. Edward S. Grant, the stage director, must also be given credit for his prominent share in the success of the week, and Mr. Carpenter's efficiency in the drilling of the ballet has again won deserved praise. Mr. Leps, who is to fill a Summer engagement as conductor of the Cincinnati Orchestra, will return in the Fall to prepare the society for the production of "Aida" to be given in October.

The Boys' Symphony Band, a remarkable organization of sixty-five youthful musicians, which was founded by Edwin H. Fleischer, of this city, and which is a feature of the club house for boys, under Mr. Fleischer's patronage and support, recently entered the professional musical field with a week's engagement at Keith's Theater, where it scored a pronounced success. The band is under the leadership of Chevalier Lorenza Puilla, who came to this country several years ago from Europe, where he was well-known as composer and conductor.

The Fellowship Club, the popular male singing organization of West Philadelphia, held its annual election of officers last Monday evening, with the following result: President, G. Wesley Rudolph; vice president, Oliver C. Curtis; secretary, William J. Ritchie; treasurer, Jonathan Smith; librarian, George Dallas Morrell; conductor, William B. Kessler; board of governors, William B. Kessler, Charles W. Deans, William B. Harper, W. Wallace Wood, J. Thompson Riday, Jr., Alan Craig Cunningham. The club has been engaged to sing at Willow Grove, with the Theodore Thomas Orchestra, on the afternoon and evening of Wednesday, June 11, with John Owens as tenor soloist.

May Porter, organist of the church of the Holy Apostles, has been offered the additional office of director of the choir, but has declined in favor of a similar offer which she has received from St. Paul's Presbyterian Church, where she will assume her duties May 1. Miss Porter's successor at the Church of the Holy Apostles, will be F. Lyman Wheeler, of Lexington, Ky.,

now choirmaster of Christ Church Cathedral, of that city.

Bourke Sullivan, basso-cantante, formerly of this city, where for several years he was a pupil of Palmer Hoxie, and who has been in Berlin since last Fall, has just been offered a five years' contract at the Berlin Royal Opera House, which probably he will not accept, having in view other plans, including a return to this country for a concert tour the coming season. Before coming to Philadelphia several years ago Mr. Sullivan was well known in the West as a concert artist, and in opera as a member of the Bostonians and other organizations. In this city, in addition to his appearances in concerts and recital, he was heard in several leading rôles with the Philadelphia Operatic Society.

A. L. T.

## MAX JACOBS'S TEACHING

**Violinist to Conduct Summer Classes on  
the Jersey Shore**

Max Jacobs, the violinist, who has appeared in New York and vicinity during the season just closing in some forty concerts both as soloist and with the Max Jacobs String Quartet, will leave the city on June 1 to conduct his Summer classes at Long Branch, N. J., during June, July, August and September. He has already enrolled a



—Photo by Mishkin

Max Jacobs, the New York Violinist, Who Will Follow a Busy Concert Season with a Continuance of His Teaching Activities

number of professional violinists from out of town who are to study with him during the vacation months, and to accommodate those of his pupils who wish to continue their Summer studies in the city Mr. Jacobs will come to New York twice a week.

Mr. Jacobs will appear as soloist at one of the concerts at Ocean Grove, where he has hitherto been heard a number of times with success and will also give a recital at Deal Beach, N. J., during the Summer.

## Noted Soloists Appear with Winsted Choral Union

WINSTED, CONN., May 7.—The annual concert of the Winsted Choral Union in the opera house this evening was enjoyed by a large audience, including large delegations from Torrington, Norfolk and other nearby towns. The chorus was assisted by a quartet of well-known soloists and the Boston Festival Orchestra of forty-five pieces and its rendition of "Samson and Delilah," by Camille Saint-Saëns, provoked unstinted praise. The soloists were Mildred Potter, contralto; William Pagdin, tenor; Earl Cartwright, baritone; and Oscar Hunting, basso.

"Tosca," by Puccini, was the offering of the Aborn English Opera Company at the Academy of Music, Brooklyn, on May 8, 9 and 10. Phoebe Crosby, as *Tosca*, gave an excellent performance, and that of Louis D'Angelo, as *Scarpia*, was also of a highly artistic nature. Sciaretti, in the tenor rôle *Cavaradossi*, showed marked improvement. Although the conducting seemed a trifle weak in places, the opera, as a whole, moved smoothly, and was attended by an enthusiastic audience. S. Paul Veron, as *Angelotti*, gave a most acceptable impersonation.

Ethel Lee, 'cellist, received a marked distinction at the recent opera performance at the Peabody Conservatory in Baltimore. She was the only lady musician in the orchestra of about forty members.



## IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

## Parsons Pupils in von Ende Recital

Further evidence of the excellent pedagogic work which is being done at the von Ende School of Music, New York, was given in the recital by advanced piano pupils of Albert Ross Parsons, on May 10. These young pianists were found to be thoroughly grounded in the essentials of technique and interpretation, while the individual talent was in many cases of a promising order.

Maurice Reddeman, a cousin of Mischa Elman, proved to be particularly mature in the perfection of his equipment, as displayed in the Bach Prelude and Fugue in A Minor, Chopin's G Minor Ballade and the "Revolutionary" Etude, which closed the program. Maximilian Kotlarsky, who is a brother of Sergei Kotlarsky, the young violinist, also demonstrated pronounced ability in the Fourteenth Liszt Rhapsody and the Chopin B Flat Minor Scherzo. Kindred talent was shown by Philip Feinne in a Bach Prelude and Fugue and two Rubinstein Etudes, while David Proctor gave an intelligent reading of D'Albert's B Minor Ballade. Especially admirable among Aida Dolinsky's offerings was the Bach Prelude and Fugue in C sharp, while other worthy performances were the Rachmaninoff "Polichinelle" of J. Stanley Hooper, Muriel Coulson's playing of two movements from Chopin's B Minor Sonata and Louise Pfeil's interpretation of an Etude Arabesque by Arthur Hinton.

## Carl M. Roeder's Piano Pupils in an Excellent Performance

A piano recital of more than ordinary interest was given by pupils of Carl M. Roeder on the evening of May 7 in the auditorium of the Engineering Society Building on West Thirty-ninth street. Fourteen pianists, many of them unusually gifted, all displaying technical skill, interpretative insight and pianistic effectiveness, gave proof of training by a master hand. Alevia R. Lynch began the recital with a highly finished and artistic performance of the lovely first movement of Saint-Saëns's G Minor Concerto. Little Edith Smedley, who followed with a Handel-Martucci Gavotte and Godard's Valse Chromatique, captured the audience with her poise and facility of execution. Schubert's Theme and Variations received a charming inter-

pretation at the hands of Helen Wittner and Chopin's Fantasie-Impromptu was very well played by Anna Crow. The first movement of Mendelssohn's G Minor Concerto served to reveal Emilie Munroe's fluent technique, fine tone and rhythmic dash and the frequently heard B Flat Minor Scherzo of Chopin was effectively given by Martha Horwitz. Marie Wolf, in an Idylle and Polonaise by MacDowell, gave evidence of musical qualities of a high order. Jessie Thoms brought out the intense and soulful beauty of the Schumann-Liszt "Frühlingsnacht" and Ida Gordon aroused enthusiasm by a splendid performance of the big Chopin Polonaise Brillante, op. 22.

The quaint charm of Gluck's Gavotte, arranged by Brahms, was fittingly set forth by Adelaide Smith, who also showed versatility by the brilliant sweep with which she played MacDowell's Concert Study in F sharp. Marguerite Koch followed with a delightful rendition of the Schubert-Liszt "Hark, Hark the Lark" and Olive C. Hampton evinced in Chopin's G Minor Ballade intelligence of conception, warmth of feeling and technical skill. Moszkowski's captivating Valse in E was excellently played by Eugenie Schweitzer and the unmistakable talent of Adolf Schütz was demonstrated in a performance of the first movement of Rubinstein's D Minor Concerto which closed the program.

Mr. Roeder supplied musicianly accompaniments to the concerto at a second piano and was warmly congratulated at the close upon the altogether exceptional playing of his pupils.

## Jessie G. Fenner's Afternoon of Music

An informal afternoon of music was given last week at the studio of Jessie G. Fenner, No. 2 West Sixteenth street, Maurice Lafarge joining with the hostess in entertaining. He provided accompaniments to the singers and contributed two delightful Chopin numbers, an Etude and Ballade.

Mme. Augette Forêt opened the program with two old songs, "En Passant par la Lorraine" and "La Berceuse Blanche." Mrs. M. Fay, of Bridgeport, sang Holmes's "L'Heure"; Margaret Hogan, of New Haven, Henschel's "Spring"; Mrs. Edward Maxwell, "La Cieca," by Ponchielli; Mrs. Adele Rankin, the "Lucia" Mad Scene.

and Mme. Nana Genovese, the "Habanera" from "Carmen."

Miss Fenner will spend the Summer between Harrison and Bridgton, Me., and has already registered a number of pupils. At present she is preparing for a students' recital for May 26, for which she is to have, as her guests of honor, Mme. Forêt and Mr. Lafarge, both of whom are to contribute to the program. On June 6 one of her advanced pupils, Mabel Fowkes, will give a recital in a program of her own songs.

## Morrill Artist Pupils in Fine Recital

Several of Laura E. Morrill's pupils appeared on May 6 in a recital at Æolian Hall, New York, the program being one of the most artistic ever presented by Mrs. Morrill. A number of artist pupils were participants, including Lillia Snelling, for three years a Metropolitan Opera contralto, who goes into the field again in the Fall as a soprano. Miss Snelling charmed in an aria from "Manon"; Schindler's "La Colomba" and the Homer "Swing Low, Sweet Chariot," besides figuring effectively with Russell Bliss in Mozart's "La ci darem" and the Walthew "It Was a Lover and His Lass." Mr. Bliss also won favor with Lully's "Bois Epaïs," "I Arise from Dreams of Thee" and "The Old Black Mare."

Brahms's "The Gypsies" was sung brilliantly by Winifred Mason, soprano of the First Church of Christ, Scientist, Brooklyn, and Florence Chapman, coloratura soprano. Miss Chapman's gifts were happily displayed in "Depuis le Jour" from "Louise," while an aria from "Mireille" was delivered successfully by Miss Mason. "My Heart at Thy Sweet Voice," from "Samson et Delila," and the Beach "June" were presented expressively by Antoinette Harding, contralto of the Fourth Church of Christ, Scientist, New York. Clarence C. Bawden, who is the tenor of the Washington Square Methodist Church, sang Handel's "Where'er I Walk" with artistic finish and excellent voice control. Claire Peteler showed a steady gain in vocal perfection and Hazel Bennett demonstrated that she has made a vast improvement.

Mrs. Morrill's Summer school opens on July 1 and she will be at her Æolian Hall studio a part of each week for those who desire to study in New York.

## Mrs. Hirsch Ends Lecture Course

Mrs. Bertha Hirsch, a pupil of William J. Falk, has just completed her season of lectures for the New York Board of Education. She has been most successful, and her audiences have been large and enthusiastic. She has also appeared before a number of private institutions. Mrs. Hirsch has also taught at the Educational Alliance where more than 700 children were under her direction, and this, with her work as soprano soloist and choir director of the Sinai Temple of Mt. Vernon has given her a busy season.

## Position for Mme. Ogden-Crane Pupil

Norman W. Stevens, pupil of Mme. Ogden-Crane, has accepted the position of tenor soloist in the Stamford, Conn., Presbyterian Church.

## GAMUT CLUB'S BIRTHDAY

## Founders of Los Angeles Organization Celebrate Ninth Anniversary

LOS ANGELES, May 8.—To celebrate the ninth birthday of the Gamut Club, the same committee which sent out the invitations to local musicians to meet and form the club, sent invitations to the original members to assemble at the club house last week for a "Dutch lunch" and smoker. Four-fifths of the original list were present.

The various presidents the club has had, Adolf Willhartitz, Harley Hamilton, C. F. Edson and F. W. Blanchard; Secretaries



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C. E. Pemberton and W. F. Gates, and several other members of the club spoke of plans for the enlargement of the club and its betterment in musical ways.

At the People's Orchestra concert, Sunday, at the Auditorium, the best number was Chadwick's "Symphonic Sketches," which was played with sparkle and clarity under Mr. Lebegott's direction. Other numbers were the Saint-Saëns "Dance of Death," the "Meditation" from Thaïs (solo played by Concermaster Julius Bierlich) and the overture to "Zampa." The soloists were Mrs. Norma Robbins, contralto, and Dufferin Rutherford, tenor. The attendance on these excellent concerts is such that it seems impossible to continue them at present. They were intended to popularize good music, but the general public "stops awa'."

Combined forces of the Symphony Orchestra and the Woman's Orchestra gave a testimonial concert to the director of both, Friday, the founder and the director for the last twenty years or so being Harley Hamilton, who will take his family to Europe for a year. The program included the Beethoven First Symphony. There were about 100 in the orchestra and most of the program went off in good shape. Mr. Hamilton has been the recipient of several gifts and testimonials recently.

W. F. G.

## PEABODY SUMMER SCHOOL

## J. C. Van Hulsteyn to Have Charge of Violin Department

BALTIMORE, May 13.—The violin department of the Summer Session of the Peabody Conservatory of Music, Baltimore, has received a decided impetus by the announcement of the selection of J. C. Van Hulsteyn as the head of the department. Mr. Van Hulsteyn is a native of Holland and when only nine years old appeared on the concert stage as a violin prodigy. For some time he was the "first-prize" pupil at the Conservatory in his home city, Amsterdam, but at the instigation of the Queen, who had heard him play on several occasions and who was deeply impressed with the boy's talent, he put himself under the guidance of César Thomson, famous violinist and teacher. Young Van Hulsteyn's progress was so great that after some years of study he was offered the position of first violinist in the celebrated Lamoureux Orchestra of Paris. From there his fame spread to America, and he was invited to become the head of the violin department of the Peabody Conservatory of Music of Baltimore, which position he now holds. The Peabody Summer School will be in session for six weeks from July 1 to August 12, and will co-operate with the Johns Hopkins University Summer School, which will cover the same period of time.

Mortimer Browning, organist of Harlem Park Methodist Episcopal Church of Baltimore, gave an organ recital at the church, the program consisting entirely of works by Charles Widor, which included the Cantabile from Fourth Symphony and Intermezzo and March Pontificale from First Symphony.

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## YSAYE RUNS AWAY TO ATTEND GAMUT DINNER

Violinist's Manager Not Consulted in the Arrangements—A Big Audience for His Los Angeles Recital

LOS ANGELES, May 7.—It was a sight for the gods—and R. E. Johnston, only the latter, being somewhat disgruntled, did not deign to look at it. One hundred and fifty members of the Gamut Club and a dozen women guests moving their chairs away from the dining tables of the club and circling round the piano in the center of the floor, and, in the cleared space, the ponderous Ysaye swaying himself in the outflow of his emotional playing, and swaying the most sympathetic audience he has played to in America.

It was this way: After Ysaye's great concert of Tuesday night, Manager R. E. Johnston had planned to take his star to San Diego at 5 p. m., Wednesday. Then Mr. Ysaye was asked about coming to the Gamut Club to dine that evening, but Mr. Ysaye had heard nothing of the invitation—it had been sidetracked by Mr. Johnston.

Then it was that Mr. Ysaye decided to manage himself a bit. Yes, he would be at the Gamut Club that night and it didn't take long for Mr. Behymer to arrange a special car on a later train for the party.

So Ysaye was at the Gamut dinner, though Mr. Johnston was not. With the artist were his son and his pianist, Mr. Decreus, and several Los Angeles friends. Though the great violinist shows about as much expression in his face during a recital as the late Sitting Bull, after he got down to the Gamut table he warmed up to the occasion, made a speech of good length in a composite of French and English, and then sent to his hotel for his violin and music for his accompanist, and gave his enraptured auditors the whole of the Saint-Saëns Third Concerto.

It need not be said that the Gamut welcome, generally sufficiently enthusiastic, was just then made more emphatic and in the midst of waving handkerchiefs and napkins the three artists were made members of the club. The remarks of the two Ysayes—and the son is as verbally fluent as the father—and Decreus were translated by the official interpreter, J. P. Dupuy. President Blanchard was happy in his introductions and brought out Miss Nast of Denver and Mrs. Stein of Seattle, violinist and vocalist, both of whom en-

## WITH 'CELLIST VAN VLIET ON HIS TRAVELS



Cornelius Van Vliet, 'Cellist of the Minneapolis Orchestra, at Kirksville, Mo.—Inset: Mr. Van Vliet's "Tote" Boys in Tulsa, Okla.

CHICAGO, May 12.—Cornelius Van Vliet, the Dutch 'cellist, who is meeting with much success during the present tour of the Minneapolis Symphony Orchestra, recently gave a representative of MUSICAL AMERICA some interesting sidelights on the doubtful pleasure of a nine weeks' tour of one-night stands, even when taken with all the conveniences of a private train.

Mr. Van Vliet is not gifted as a poser, but one of the members of the orchestra caught him with the camera in Kirksville, Mo., in a pose that would do justice to an artist's model. When the members of the

orchestra left the train in Kirksville it had been placed on a siding opposite the depot, but at night, after the performance, when Mr. Van Vliet and the other members of the orchestra went back, it had been shunted a half mile down the track on an old disused branch line leading to a brick yard, and in a town where the lights are put out at nine o'clock it was rather difficult finding their way to the sleeping cars. A bit of humor is shown in the photograph, which pictures three lads, who were Mr. Van Vliet's "tote" boys in Tulsa, Okla., after a spirited squabble, as to who should have the honor of "toting" Mr. Van Vliet's grips to the theater. E. R. M.

Charlotte, Chicago, Milwaukee, Iowa City, Cedar Falls, Columbus, Ohio; Jersey City, Newark and New York.

## PITTSBURGH PEOPLE'S CHORUS IN CONCERT

Conductor Earhart's Singers, Trained in Public Schools, Accomplish Noteworthy Results

PITTSBURGH, PA., May 12.—The People's Chorus, composed of singers trained in the public schools by Will Earhart, gave its second concert of the season in Männerchor Hall last week. Mr. Earhart, who is a newcomer to the musical ranks in Pittsburgh, is doing a splendid work to promote interest in good music. While his organization has by no means reached a state of perfection, yet the character of the programs given and the interest manifested have done much to stimulate interest in music in all sections of the city. The opening number was Gounod's "Bye Babylon's Wave." The program included Mendelssohn's "Hear My Prayer," Balfe's "Bohemian Girl" and Max von Weingel's "Love and Spring."

The Tuesday Musical Club, one of the foremost musical organizations of the city, held its annual election of officers last week. Elizabeth M. Davidson, of Wilkinsburg, a teacher of the piano, was elected president; Mrs. H. Talbot Peterson, first vice-president; Mrs. Charles H. Henninger, second vice-president; Mrs. Henning W. Prentis, Jr., secretary; Mrs. Frances H. Thompson, treasurer; Edna A. Stolzenbach, chairman of the club choral, and James Stephan Martin, director of the club chorus. Mrs. Peterson is the retiring president of the club and is the vice-president of the National Federation of Musical Clubs.

The musical program at the meeting was given by Mrs. Lawrence Litchfield, pianist, who has accompanied a number of celebrated artists from out of town this year; Mrs. J. V. O'Brien, Ruth Thoburn and Anthony M. Jones.

In order to stimulate interest in music among the blind, the trustees of the Western Pennsylvania Institution for the blind, are planning to spend \$150,000 in the construction of additional buildings. The plans include a music building with a large auditorium, practice room and other facilities for proper instruction.

William Anderson has started on his new duties as organist of St. Mark's Church, of New Britain, Conn. He will spend a good deal of time training the boy choir.



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## Italian Philharmonic's Dissensions Smoothed Over; Concert May 22

Internal dissensions in the Italian Philharmonic Society of New York having been smoothed over, it was announced last Monday that a concert would be given at Carnegie Hall on May 22. The concert was originally planned for April 13, but the Italian members of the orchestra refused to play with the Germans, and there were other troubles that caused a postponement. It is now announced that the best orchestra obtainable has been assembled regardless of nationality and that Italian musicians who did not come up to the desired standard have been dismissed. Cesare Sodero has postponed his trip abroad in order to lead the orchestra, as originally planned. The soloists will be Gina Ciaparelli Viafora, soprano, of New York, and Renato Triosi, tenor, of the Imperial Opera, St. Petersburg.

Vera Barstow, Popular Soloist with Connecticut Chorus

WILLIMANTIC, CONN., May 8.—A large audience attended the concert given at the First Congregational Church last night by the Bass Clef of Norwich, assisted by Vera Barstow, violinist. Miss Barstow's work on the violin was excellent. She is a very gifted artist and her selections were the feature of the program.

Mme. Olitzka Renews Contract with Manager Johnston

Mme. Rosa Olitzka, the prominent Russian contralto, has just renewed her contract for two more seasons to appear under the personal direction of R. E. Johnston. Mme. Olitzka has met with much success recently at the Paterson Festival, where she was engaged for two performances, and at recitals in Nashville.



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## SPRINGFIELD FESTIVAL HAS NEW HOME

**Massachusetts Event Reaches Highest Artistic Standard in Municipal Auditorium—Big Ovations for Schumann-Heink, Amato, Evan Williams, Claude Cunningham, Tina Lerner, Mildred Potter, Marie Sundelius and Other Stars—Mollenhauer and Bishop Efficient Conductors**

SPRINGFIELD, MASS., May 10.—Admirable in at least one important aspect, and excellent in several others, the eleventh music festival of the Springfield association came to a happy conclusion to-night with the destruction of the Philistine temple in the performance of "Samson and Delilah." The festival was a success, both artistically and financially, and the artistic standard, from all standpoints, was the highest ever attained by the Springfield Festival Association. The festival had a suitable home for the first time, in the new Municipal Auditorium, which seats over 4,000. An interesting consideration, and one usually overlooked, is the high standard of womanhood and manhood, as exemplified by the artists who appeared at this event.

First of all there was Mme. Ernestine Schumann-Heink, who is known as much by her genial and motherly nature as by her great artistry. Mme. Jeanne Gerville-Reache is another woman of the same type, one who thinks first of her family life and then can give the more sympathetic consideration to her art. Mrs. Marie Sundelius is also an example of the fine, wholesome type of woman. On the male side of the question are Pasquale Amato and Evan Williams, whose interest in their families is the only consideration that stands above their art. These are striking examples of the condition that existed in the ante-room off the stage, and probably one great reason why the festival was such a success.

### Chorus Work of High Order

Besides the notable work of the soloists, the singing by the chorus of 450 voices was of a distinctly high order. This does not apply so much to the quality of the voices, which, nevertheless, was more than merely satisfactory, but to the precision of attack, and to the manner in which they responded to the slightest demand of the conductor, John J. Bishop. Mr. Bishop proved that he is a highly efficient drill-master, and one who can get his forces under complete control. Although his conducting of Chadwick's "Phoenix Expirans" was not quite of so high an order, the manner in which he conducted the "Samson" was almost inspired.

"Samson" was by far the best thing of the whole festival. Mme. Jeanne Gerville-Reache has seldom, if ever, sung better than she did to-night. Evan Williams was really a revelation as *Samson*, and those who have heard him for many years failed to recall when he had done better work. He entered into Saint-Saëns's masterwork with rousing spirit and he deserves the greatest of praise. Claude Cunningham, as the *High Priest*, also did splendid work, and he performed with all the distinction which oratorio lovers have come to expect from this sterling baritone. Howard White, as *Abimelech* and later an aged Hebrew, considerably heightened the fine impression which he had made on his former appearance here. His is a voice of considerable range, power and beauty.

Tina Lerner and Mildred Potter were the soloists at yesterday afternoon's concert. Miss Lerner's first offering was Tchaikovsky's piano concerto in B Flat Minor, which displayed her technic to great advantage, and she was accorded a fine reception by the audience of over 2,000. Miss Lerner later appeared in the "Barcarolle" of Rubinstein, and Tausig's Valse Caprice on Strauss's "Man lebt nur einmal." When she was recalled the sixth time she responded with a Weber Scherzo.

Miss Potter, always a favorite in Springfield, was warmly applauded when she appeared for her aria, "Liete Signor," from "Les Huguenots." This big number was well done and fully appreciated by the audience. As an encore, in response to insistent applause the contralto sang Horatio Parker's "The Lark," in admirable fashion. Emil Mollenhauer conducted the Boston Festival Orchestra through Brahms "Akademische Fest" Overture in opening the festival. Mr. Mollenhauer as usual had his men well in hand and later the Dukas "L'Apprenti Sorcier" was very well done, as was Sibelius's "Finlandia" Overture.

Goldmark's concert overture, "Sakuntala," opened the evening program and was the best orchestral work of the whole festival. The chorus made its first appearance in the scene and prayer from "Cavalleria Rusticana," with excellent piano singing and delicate phrasing.

Mme. Schumann-Heink was the chief soloist last night. Her opening numbers,

the "Vitellia" aria, from Mozart's "Titus," and "Gerechter Gott," from "Rienzi," were sung just as nobly as Schumann-Heink always sings them, and her reception by the audience was tremendous. Later she appeared in a group of German songs, Schubert's "Die Forelle," Schumann's "Widmung" and Wagner's "Traume" being the favorites, while the seventeenth century folk song, "Spinnerliedchen," was presented in her own inimitable way. Her popular encore was Margaret Ruthven Lang's "Irish Love Song." At the last moment Earl R. Cartwright was substituted for William H. Pagdin as the other soloist. Mr. Cartwright sang the baritone romance from Massenet's "Le Roi de Lahore." Mr. Cartwright has a large following in Springfield and this, coupled with his good singing, earned him a reception which was rewarded with an even better performance, in "Gloria."

With the exception of Coleridge Taylor's "The Bamboula," which the orchestra played much to the delight of the audience, the rest of the program was given over to a very good performance of Chadwick's "Phoenix Expirans." Mr. Chadwick, who came from Boston to hear the work given last night, wrote it for the forerunner of the present festival, the Hammond County Musical Festival, in 1892, when it was first played under his own direction.

### Pagdin in Tenor Role

Mr. Bishop conducted acceptably, and the chorus did some fine work. The quartet was composed of Mrs. Sundelius, who charmed with her clear, resonant voice; Mildred Potter, who repeated her good work of the afternoon; William H. Pagdin, who was effective in the lines allotted to him in the tenor rôle and Howard White, whose rich, full bass voice filled out the quartet admirably. On the whole, the orchestra played well.

This afternoon's event was the "popular" concert with the largest attendance—nearly 3,000. The Berlioz "Carneval Romaine" Overture was given an intelligent reading. When Pasquale Amato appeared he was greeted with applause that made one think of a political rally. After his first aria, the "Eri tu" from Verdi's "Un Ballo in Maschera," Mr. Amato had won all his hearers as the staunchest of friends. He

responded with his humorous interpretation of the "Largo al factotum" from "Barbiere di Siviglia." This was not enough for the audience and he gave a second encore, "Obstination," by De Fontaine, to which Mr. Bishop played the piano accompaniment.

Mrs. Sundelius gave a beautiful performance of "Depuis le jour," from "Louise." She was so sincere in her singing and her tones were so easily produced, that although previously unknown in Springfield she immediately took a firm place in the esteem of the audience. After numerous recalls she sang Ardit's "Se saran Rose." The audience liked this even better than the Charpentier aria, and applauded until after being recalled over half a dozen times, Mrs. Sundelius had to indicate that she had nothing more to offer.

Amato next sang the Prologue to "Pagliacci," in a most delightful manner. The audience wanted another encore and when the orchestra struck up the first measures of the "Toreador Song," the house went wild. When he finished it was still more tumultuous and he gave a second encore, "Ideale," by Tosti, to Mr. Bishop's accompaniment. His reception was an ovation of the highest order. In Sibelius' first symphony the orchestra did some very good work, especially in the Allegro.

VICTOR H. LAWN

## JENNIE DUFU "AT HOME" TO CHICAGO

**Drawing-room Atmosphere Maintained in Novel Way at Prima Donna's Recital—Fuller Sisters Sing Folk Songs—Course in Musical Criticism Established at Chicago College**

Bureau of Musical America,  
No. 624 Michigan Boulevard,  
Chicago, May 12, 1913.

WITH a few late operatic costume concerts and "musical at homes" the formal song recital will soon be a thing of the past. Sunday afternoon, at the Fine Arts Theater, Jenny Dufau, prima donna of the Chicago Grand Opera Company, was musically "at home" to the public. She was assisted by Carol Robinson, pianist, and Irene Stolofsky, violinist. The usual bare concert stage, with a lonely grand piano, was not in evidence on this occasion; instead, an amazed audience beheld a beautifully furnished drawing room. A grand piano stood near a French window, vases of flowers were on the tables and soft lights prevailed.

The door opened and a maid ushered in a young lady, who took off her hat and gloves, looked at herself in the mirror, gave a final pat to her hair and walked leisurely to the piano. This was Miss Robinson. After playing a few preliminary chords she began her group, which consisted of the Dohnanyi F Sharp Minor Rhapsody, Debussy's "Clair de Lune" and Schloer's Concert Etude in E Flat. Miss Robinson proved a pianist of noteworthy attainments, having an excellent technic, a depth of tone unusual in young players and a sound emotional sense. Before Miss Robinson finished her last number Miss Dufau entered and smilingly greeted her guest. She joined in the applause and then began to rearrange the flowers. When everything suited her taste she sang her opening number, the aria from Bellini's "Puritani." This was a brilliant piece of vocalism. Miss Dufau's voice is quite equal to the most difficult coloratura composition.

The group of German songs, comprising two songs of Hugo Wolf's "Elfenlied" and "Auch kleine Dinge" and a *volkslied*, "Altschwedisches Hirtenlied," were given seated in a chair. The English songs were delivered with delightful sentiment. The difficult aria, "Una voce poco fa," from Rossini's "Barbiere di Siviglia," was sung with surprising ease and at the same time Miss Dufau worked on a piece of embroidery, an unusual departure indeed at a Sunday afternoon concert. The French songs were Chaminade's "Nuit d'été," Weckerlin's "Fuyez l'amour," "Jeunes fillettes," and two songs with violin obbligato, "Le Nil," by Leroux, and "Le bonheur est chose légère," by Saint-Saëns. Miss Stolofsky contributed two violin solos, "Sara-bande," Handel, and "Peteneras," Sarasate. Miss Robinson furnished beautiful accompaniments.

The audience was very appreciative of the novelty. Society was well represented and a special compliment was paid Miss Dufau by decorating the box occupied by the French consul, Baron de Saint-Laurent, with the French flag.

### Paulist Choristers Conclude Season

The final concert of the Paulist Choristers' season took place before a large audience Sunday afternoon at the Studebaker Theater. A program of popular choral numbers was offered. The chorus maintained its usual standard, which is al-

most perfection in subtle shading and dynamic contrast. Mr. Curran sang the old English ballad, "Drink to Me Only with Thine Eyes," displaying a sympathetic tenor voice. The chorus gave numerous encores in response to the hearty applause.

An interesting recital of English, Scotch and Irish folk songs was given by Dorothy, Rosalind and Cynthia Fuller of Sturminster, Newton Dorset, England, Tuesday evening, at Chicago's Little Theater. The Misses Fuller, dressed in costumes of the hoop skirt period, presented an appearance that was charming and quaint, in keeping with the unique program. The prologue, "The Song of the Sword Dancers," served as an introduction and other numbers on the program consisted of songs from Cornwall, Cambridgeshire, Scotland, Somerset and Ireland, sung as solos by two of the sisters, while the third furnished the accompaniment on a harp, patterned after the instruments of the early Irish harpers. The songs of supernatural subject were the most interesting, as they had, besides the harp, a melancholy humming accompaniment which added a beautiful bit of tone color. The Misses Fuller sang exquisitely and consistently carry out the ideas of the folk songs by the simplicity of their interpretations.

### "Children's Crusade" for North Shore Festival

Gabriel Pierné's beautiful "Children's Crusade" will be the principal choral work sung at the North Shore Music Festival at Evanston this year, the date of the performance being Thursday night, May 29. Aside from the regular festival chorus of 600 singers a young women's chorus of 500 voices will assist and the following solo artists will sing: Mabel Sharp Herdieu, Edith Chapman Gould and Mary Ann Kaufman, sopranos; Paul Althouse, tenor, and Gustaf Holmquist, bass. The entire Chicago Symphony Orchestra of eighty-five musicians will furnish the orchestral accompaniments and Peter Lutkin will conduct.

Edward C. Moore, music critic of the Chicago *Evening Journal*, will take charge of the classes in criticism, ear training and psychology of listening to music in the Chicago Musical College. Mr. Moore is a graduate of Yale University and for several years was a pupil of the noted composer, Horatio Parker. The new course, of which Mr. Moore will have charge, is a practical preparation for those who wish to write musical criticism.

Lathrop Resseguie, a young tenor, who has had considerable experience in English opera, concert and oratorio, has been added to the vocal department of the Chicago Musical College.

Advanced pupils of Della Thal were presented in piano recital Saturday evening at the Little Theater.

A recital by forty members of the juvenile piano and violin classes at the American Conservatory, was given Saturday afternoon at Kimball Hall under the direction of Louise Robyn.

A concert by the American Conservatory Students' Orchestra was given Tuesday evening at Kimball Hall with Jeanette Whiteside and Charles Mixer as assisting violinists. The program offered the Overture "Il Ratto del Seraglio," Mozart; two

melodies, "Herz wunden" and "Letzter Frühling," Grieg; the Suite Characteristique, Schoenfeld, and Elgar's "Pomp and Circumstance." Mr. Mixer played "Chanson Louis XIII and Pavane," Couperin-Kreisler, "Waltzer," Hummel-Burmeister, and "Mazurka," Zarzicky. Miss Whiteside presented the first movement from the Bruch D Minor Concerto for violin. Herbert Butler conducted.

Through Gertrude V. O'Hanlon engagements have been made for a week with an Eastern manager for Edna Gunnar Peterson, pianist; Albert Borroff, basso; Rose Lutiger Gannon, contralto; Albert Lidquest, tenor, and Hanna Butler, soprano. Each artist appears for a week in Utica, Syracuse and vicinity. Two artists under Miss O'Hanlon's management have made successes at the production of the "World in Chicago" at the Auditorium Theater, Mrs. Gannon singing the principal rôle, while Albert Lidquest, tenor, has scored both vocally and histrionically in the same production.

MILDRED GOODFELLOW.

### Mme. Arral's Costume Songs a Feature of Assembly Musicale

Hearings of various examples of native American music, with the composers at the piano, marked the musicale of the New Assembly at the Hotel Plaza, New York, on May 8. Homer Bartlett accompanied Tullik Bell-Ranske in his "Elaine" and "The Two Lovers," while Hallett Gilbert performed a kindred service for Vernon Archibald. Hans Kronold won favor with six of his own cello pieces, while John Adam Hugo played two of his piano numbers and accompanied Roland Meyer in two of his violin works. A most delightful feature of the evening was the group of songs delivered in costume by Mme. Blanche Arral, her brilliant soprano being happily displayed in an aria from "Mignon" and "The Songs of the Birds."

## NOW BOOKING

SEASON  
1913-1914

Miss  
MAGGIE  
TEYTE  
The English Soprano

MANAGERS  
HAENSEL & JONES  
Aeolian Hall  
New York



## SAVANNAH REJOICES IN A FINE FESTIVAL

Metropolitan Opera Stars and  
Yolanda Mero, Pianist, the  
Much Encored Soloists

SAVANNAH, GA., May 3.—The fourth annual music festival was so brilliant an artistic success that the management of the Savannah Music Club is being congratulated for sponsoring the greatest musical event in the history of this city. Fifty men from the Metropolitan Opera House Orchestra, under a most satisfying director, Richard Hagemann; five soloists, Louise



Judge Henry McAlpin, President Savannah Music Club

Homer, Pasquale Amato, Anna Case, Yolanda Mero and Paul Althouse, with a chorus of children (250 voices) constituted the material from which were evolved three of the most delightful concerts conceivable. And never could there have been more appreciative audiences.

The first concert, on Monday evening, was composed exclusively of operatic numbers, with Mme. Homer, Miss Case and Mr. Althouse, the soloists. At the second, Mme. Mero played the Liszt Piano Concerto in A Major and two smaller Liszt numbers; Mr. Althouse sang several arias and the orchestra gave Tchaikovsky's "Nutcracker" Suite as its principal offering. The children's chorus sang numbers by Schubert, Brahms and Denza. The final program, with the exception of Grieg's "Peer Gynt" Suite, was also entirely operatic, Miss Case and Mr. Amato being the enthusiastically applauded soloists.

The opening concert was a revelation to an audience prepared to enjoy an evening's musical feast, but not fully realizing what a treat was in store. There were demands for a repetition of everything on the program and the soloists were particularly gracious in responding. The matinee, with the children's chorus as a special local feature, brought out a much larger audience to hear another delightful program of orchestral, vocal and piano selections, and the interest and enthusiasm increased to such an extent that for the third and last concert there was assembled the largest audience that ever attended any festival concert in Savannah. So eager were the demands for an encore from the orchestra that Conductor Hagemann, who, up to this time had not responded, gave a selection from "Carmen." As at both previous concerts, the soloists were most generous in their response to the warm applause.

It is unnecessary to comment upon the excellent work of each and every soloist, as it would only be a repetition of what the whole world already knows. Suffice it to say that the fourth annual music festival was the most brilliant that has ever been given in Savannah, and its good effects are being already felt in that the long-talked-of Auditorium is receiving the special attention of the city authorities, who have appointed a committee to work out definite plans by which the building may be erected at no distant date.

The children's chorus, beautifully trained by Noble Hardee, assisted by Olive Gould, was a joy to listen to, and scored a strong point in the festival by awakening many people to the fact that our public school system is not fulfilling the ordinary needs of our children so long as music is eliminated from its courses of study.

And so, aside from the pleasure gained from the festival from an artistic stand-

point, and though there was, as usual, a monetary loss, Savannah has reason to rejoice over its good effect upon the community. T. I.

### FORREST LAMONT, TENOR, STAR OF SINGERS' CLUB

New York Audience Thrilled by His  
Solo Numbers—Other Club Solo-  
ists and Chorus Heard

The kid-gloved audience which was present at Aeolian Hall, New York, on April 30 succeeded in damping ruffles and bursting seams, aided by Forrest Lamont, robust tenor, who was an assisting artist for the Singers' Club. The ovation that was tendered this singer, whose future seems to be operatic, was of an amazing character and his sponsors should flatter themselves that they provided well for their patrons. "The Brook and the Night," Filke-MacDowell, and "Hymn of Faith," Kremer, opened the second half of the program, the latter song being accompanied by organ and piano. In it Mr. Lamont sang a solo which contained several high A's and a B Flat. The bigness of his clear upper voice thrilled his hearers in such measure that the number had to be repeated.

There were other soloist members who deserve careful mention. Earle Tuckerman, baritone, sang "Passing By" and Wallace's "Son of Mine," two selections from "Freebooter Songs," with skilful interpretation and excellent vocal quality.

James Stanley, the tall, prepossessing basso, won immediate success with "Le Cor," Flegier; "I Had a Flower," Kellie, and Sepelli's "Serenade." Richness and depth are not often found together, but they are inseparable in Mr. Stanley's tones.

Of special note was the work of Mrs. Edith Chapman Gould, soprano. Accompanied by Mrs. James Stanley at the piano she gave Lalo's Serenade from "Roi D'Ys," Harris's "Un Jour, Une Nuit" and "Ein Traum," by Grieg, displaying a highly cultivated voice and an impressive artistry. Albert Reeves Norton was organist.

The singing of the club was not up to the high standard set by the previous concert, but it was well worth hearing. There are many fine solo voices among its members and their ensemble has a smooth quality which should be a subject of envy by rival organizations. Koellner's "Serenade," Kirchl's "Elfin Calls in the Woods" and "Song of the Bow," by H. Duncan Bulkley, a member of the club, opened the program. The Bulkley number was given with fine spirit and won a repetition. Margaret Lang's "The Old Man with a Gong" and "The Young Lady of Parma," Hadley's "A Hong-Kong Romance," Stewart's "The Song of the Camp," Humperdick's "The Vassal's Farewell" and Bliss's "A Plainsman's Song" were also heard.

Mrs. Gould's second group included Ware's "Mammy Song," Parker's "Love in May," Sinding's "Sylvan" and Stebbins's "June," a song written by the club's conductor and dedicated to the soprano.

G. Waring Stebbing, who took up the baton for the Singers' Club at the beginning of the season, has inspired added interest in this organization. G. C. T.

### ZIMBALIST IN 1914-1915

Russian Violinist to Return Then for an  
American Tour

Efrem Zimbalist, Russian violinist, who has just sailed after his most successful



Efrem Zimbalist,  
a Pen Impression

American season, will spend the Summer and Winter in concert work abroad. During the year he will make many appearances in London in recital and concert and on the Continent, where he will play with all the large orchestras and in his own concerts. During the Winter he will make an extensive concert tour of Russia, his first since he came to America. Owing to his being a Russian and the fact that as a pupil of Leopold Auer he is a favorite in that country, this tour will be in the nature of a triumph.

Mr. Zimbalist will return to this country for another tour during the season of 1914-1915, for which the arrangements have already been made.

### ADAMOWSKI'S PUPILS APPEAR IN CONCERT



—Photo by Boston Photo News Co.

Josef Adamowski's Ensemble and Quartet Classes—Left to right seated: Mildred Ridley, Margaret A. Kent, Samuel Rosen, Ora T. Larthard, Marguerite E. Wheeler, Rudolph Ringwall, Josephine Durrell, Virginia Stickney. Standing: Ignace Nowicki, Alexander Blackman, Maurice M. Mathews, Guy S. Maier, Adolph Vogel, Jr., Josef Adamowski

BOSTON, May 3.—Sixteen members of the Ensemble and Quartet Classes of Josef Adamowski, the gifted cellist, of the faculty of the New England Conservatory of Music, gave a highly successful concert at Recital Hall last evening. The program included numbers by Mozart, Brahms, Saint-Saëns, Dvorak, Klengel and Franck, which were interpreted with a skill and technical ability such as only an instructor of Mr. Adamowski's caliber can develop. Mr. Ringwall distinguished himself as violinist and also in the opening Mozart number, where he played the viola part. Messrs. Nowicki,

Maier and Vogel were at their best in their numbers. Miss Stickney's work is especially worthy of mention. She responded to the demands of the exacting Klengel Variations with consummate skill; her playing is mature both in interpretation and execution.

The most important element in the success of the entire program was the logical, clearly defined and lucid musical conception and interpretation which each artist projected.

Mr. Adamowski is a member of the Adamowski Trio, and his work as an artist as well as instructor is widely known.

### TOWNSEND CLUB ENTERTAINS GUESTS

Hosts Revive Gilbert and Sullivan's  
Operetta "A Trial by  
Jury"

BOSTON, May 10.—The Townsend Club entertained the Hawkins Club on the evening of April 30, at the Mt. Vernon Street home of Stephen Townsend, the popular baritone. A quartet composed of Mary Harger, soprano; Mrs. Robert Adams, alto; Everett Glines, tenor, and Loyal Phillips Shaw, basso, sang Arthur Whiting's "Floriana" with great success. The Hawkins Club is composed entirely of pupils of Mrs. Laura Hawkins Townsend.

Gilbert and Sullivan's operetta, "A Trial by Jury," was also given, with Amy Darling, soprano, as plaintiff; Ralph M. Doble, tenor, defendant; Harrison P. Barrell, tenor, counsel for plaintiff; Russell G. Hemenway, baritone, usher; George S. Dane, baritone, foreman of jury, and Clifford W. Lasson, baritone, as the Judge.

The parts were well taken. Mr. Lasson, as the Judge, proved a gifted artist, and most competent to fill the part assigned him, while Mr. Hemenway and Mr. Dane came in for their full share of praise.

The pupils of Mr. Townsend will on May 16 give Whiting's "Floriana," to be sung by the same quartet; Foote's "Flower Songs," for female voices, with Bernice Keach, soprano, and Mrs. W. F. Ferrin, alto, as soloists. This will be followed by a cycle of Old Irish Melodies, arranged by



Stephen Townsend, the Popular Boston  
Baritone

Mr. Whiting, with Bernice Taft, soprano, assisted by Mrs. Charles P. Tanner, contralto; Frederick Kennedy, tenor, and George S. Dane, baritone. J. Arthur Coleburn will be the pianist on this occasion.

Mr. Townsend, who has been eminently successful both as concert artist and teacher, will be at his studio the greater portion of this summer.

Ellen Gorton Davis and Miss Whalen  
Give Recital in Summit

SUMMIT, N. J., May 10.—Ellen Gorton Davis, of New York, gave an organ recital here, Saturday evening, May 3, assisted by Ethel Whalen, soprano. Miss Davis showed an excellent technical equipment and sound musical knowledge in the interpretation of her program. She was especially successful in her playing of the numbers by Lemare, Grieg, Saint-Saëns and Stern. Miss Whalen displayed a fresh and well-trained voice and was heard to advantage in two solos.

George Harris, Jr., and Mme. Szumowska Please Amherst Audience

AMHERST, MASS., May 9.—An appreciative audience greeted the concert given by George Harris, Jr., and Mme. Szumowska, given under the auspices of the Girls'

Friendly Society of Grace Church. The program included selections from Mozart, Scarlatti, Gluck, Saint-Saëns, Schubert, Hugo Wolf, Rachmaninoff, Strauss, Chopin, Berlioz, Schindler, Duparc, Gounod, Paderewski and Rubinstein. Mr. Harris, accompanied by Mme. Szumowska, sang "Ca' the yowes," old Scotch; "Song of the Nile," Courtlandt Palmer; "We Two Together," Kernochan.

Betty Askenasy's Pupils in Recital

The pupils of Betty Askenasy, the Russian pianist, gave an interesting recital in New York Monday. The program included selections from the works of Tchaikovsky, Brahms, a Nocturne of Chopin's and a Fantasia and a Nocturne by Chopin. The closing number of the program was a sonata in B Minor, written by Bertha Remick, of Boston, for violin and piano, by Miss Askenasy and Helen Reynolds.





Belle Brewster, soprano, of the faculty of the College of Fine Arts, Syracuse, N. Y., appeared in a song recital, April 29, before a large audience. Her program consisted of German and English songs.

The newly organized choral society of Mt. Horeb, Wis., gave the cantata "Daniel" in that place recently. The society numbers seventy voices trained by D. F. Kelliher. It is planning to give a number of concerts in nearby towns.

A wedding of interest in musical circles of Portland, Ore., took place on April 30, when Leonora Fischer, an organist and piano teacher of prominence, became the bride of Hartridge G. Whipp, a well-known singer. They will make Portland their home.

The annual concert of the Apollo Club of Portland, Ore., was given on April 28 and a great success was scored by the singers under the direction of William H. Boyer. Mrs. Ina Wright Herbst was the soloist, and her singing was received with warm praise.

John W. Nichols, the New York tenor, made a profound impression upon his audience in Joliet, Ind., when he gave a recital recently at the Conservatory in that city. The Joliet critics went into ecstasies over the beauty of his voice and his mastery of technic.

A band of forty men and a chorus of male voices (largely Welshmen) from the Tennessee Coal and Iron Company, gave a most creditable concert at the Jefferson Theater, Birmingham, Ala., May 3. Mr. Allsop directed the chorus and Henry Restorff the band.

The Dvorak Trio, of Milwaukee, comprised of Pearl Brice, violinist; Grace Hill, cellist, and Winogene Hewitt, pianist, pleased a large audience at Janesville, Wis., under the auspices of the Janesville MacDowell Club, May 7. This was the first appearance of the trio in that city.

Mrs. Emma Boosey-Stephens, lyric soprano, gave a recital in Baltimore, April 20, assisted by Orlando Aprea, violinist. She sang arias from "La Bohème," "Tosca," "Carmen," Godard's "Florian's Song," the "Flower Song" from "Faust" and selections by Randegger, Schumann, Schubert, Chadwick, Massenet and others.

Last musicale of the season for the Tonkünstler Society was that which took place in Brooklyn, May 6, with a program that included Mozart's Quintet in E Flat, songs for soprano by Mme. Louise Linn-Pottle, piano solos by William Mayfarth, a Mozart aria and Ludwig Thuille's Sextet in B Flat, op. 6.

Albin Steindel, violinist, Chicago, and Beecher Burton, tenor, Milwaukee, pleased a large audience at Milwaukee on May 26. The program consisted of works by Corelli, Verdi, Bruch, Chopin-Wilhemj, Dvorak, Goldblatt, Joelsyn, Godard and Raff-Lauterbach. Mr. Van Grove accompanied at the piano.

James Westley White, the basso cantante of Boston, appeared recently with the American String Quartet at Parker Memorial Hall, that city, singing songs by Liszt, Brahms and Strauss. Mr. White was also soloist at Kings Chapel, Boston, on May 2, and at a recital at the home of Dr. Chipman, of the Marine Hospital, Chelsea, April 29.

On June 5 Christine Miller, who is just closing her season, will sail for Paris on the Hamburg-American *President Grant* and plans to remain abroad for four or five months. She will probably go to Lausanne, Switzerland, for July and August, and then back to Paris to work up French novelties with a prominent French coach.

An interesting recital by the Temple Girls' Octet was given in Philadelphia April 29, with Marguerite McKnight, soprano; William F. Newberry, baritone, and Nathan L. Frey, violinist, as special soloists. The octet was organized by William Powell Twaddell, organist and choirmaster of the Baptist Temple of Philadelphia.

A musical sketch by Mrs. Nathan Harris was produced by the German Study Class of Portland, Ore., May 2. The singing of Elizabeth Johnson, Caroline Lowengart and Anna Matschimer, the piano numbers of Florence Jackson and the violin solos by Melba Westengard added much to the success of the entertainment.

Racine, Wis., artists added to their achievements at a recital given before the Racine Deutscher Club, May 7. The soloists were Florence Bettray, pianist; Ruth Schacht, soprano, and Karl Schulte, violinist. The program included works of Mozart, Schubert, Beethoven, Liszt, Haydn, Kreisler, Brahms-Joachim, Ware and Borowski.

At a recent exhibition concert at the Peabody Conservatory, Baltimore, a pleasing number was the Bach Concerto, for three pianos, played by Asdrik Kavoukdjean, Marguerite Maas and Edward Hargrave, talented students of Ludwig Breitner. Helen Weishampel, violinist, was enthusiastically recalled after her rendition of the "Swing Song" by Ethel Barnes.

Agnes Wirt Hall, piano pupil of Director Harold Randolph of the Peabody Conservatory, Baltimore, recently appeared in recital, giving the Bach Prelude in A Minor, Beethoven's Sonata in B Flat, op. 22, and Chopin's Polonaise in C Minor. Adolph Torovsky, Jr., played the first movement of Rubinstein's Piano Concerto in D Minor at the same recital.

Prof. Iliff Garrison gave an interesting piano recital at Crouse College, Syracuse University, April 28. He was much praised for the sweetness of his tone and excellence of technic. Especially remarked was his playing of the Scarlatti-Menter Sonata in D, the Gluck-Brahms Gavotte, Max Reger's "Silhouette," Debussy's "L'Isle Joyeuse" and "Lesghinka," Liapounov.

A unique benefit concert for an admirable object was that given in Dallas, Tex., May 6, by the Schubert Choral Club for the Dallas Newsboys' Association. The "newsies" not only benefited materially by the concert but heard some very fine music. The affair was arranged by Dr. Landon C. Moore, president of the association, and Robert N. Watkin, of the entertainment committee.

The latest concert by the Saturday Club of Sacramento, Cal., was devoted to German *lieder* sung by Mrs. Eugene S. Elkus, a piano number by Ruth Wiseman, a Tchaikovsky Valse by Mrs. Emil Steinman and Ruth Pepper, and a performance of Harriet Ware's "Sir Oluf," with Egbert A. Brown, Mrs. E. A. Brown, Mizpah Jackson, Mrs. Robert H. Hawley and Mrs. J. W. James.

At an open meeting of the Music Study Club, of Birmingham, Ala., on April 30, Bessie Cunningham, a former member of the club, was soloist and Mrs. William Gussen accompanist. Miss Cunningham appears with the Cincinnati Symphony Orchestra during Birmingham's week of festival. This winter she has been singing with the Boston Opera Company. Her voice is a lyric soprano of unusual range.

A benefit concert was given for the Framingham Hospital, Framingham, Mass., on April 28, by the Framingham Band, Roy Goddard Greene director, assisted by Alice Eldridge, pianist; A. C. Whittemore, tenor, and Mrs. Edith Noyes Greene, accompanist. Miss Eldridge played a group of six numbers, including the Ganz Etude Caprice, op. 14, No. 4, dedicated to her by her teacher, the composer.

The cantata, "Ruth," was ably rendered by the Trinity Chorus of fifty voices at the Second Congregational Church of Beloit, Wis., May 4. The chorus was under the direction of the Rev. J. C. K. Preus and the accompaniment was played by Melvia Nelson. Mrs. F. A. Preus, as Ruth; Mrs. Rolf Rosman, as Naomi; Myrtle Olson, as Orpah, and William J. Tucker, as Boaz, were the soloists of the evening.

A beautiful musical service was recently given at Zion Church, Lebanon, Pa., the special feature being the artistic harp solos of Mary S. Warfel, of Lancaster, Pa. Duets for harp and organ were equally impressive, with Mr. Segrist at the organ. The numbers by the choir included Kingsmill's setting of Handel's "Largo," with accompaniment of harp and organ, and Frederick Light, violinist, and Irwin Miller, clarinet.

The first of a series of six programs devoted to the songs of Chicago composers was given recently at the MacBurney studio in Chicago by Hazel Huntley, contralto; Margaret Lester, soprano; Calvin S. Cox, tenor, and Vern Burnham, baritone. Compositions by Grant Schaeffer, Rosseter G. Cole, William Lester, Arthur Olaf Anderson, Lulu Jones Downing and Eleanor E. Freer were given adequate performance.

The second week of the opera season by the Aborn English Grand Opera Company in Providence was devoted to "Carmen," with Jayne Herbet in the title rôle; Domenico Russo, as *Don José*, Lewys James as *Escamillo* and Mabel Siemomn as *Micaela*, and to "Rigoletto," given with the same cast, Albert Amadi alternating with Russo and Helen Sebel alternating with Mme. Siemomn. The orchestra was under the direction of Ralph Lyford.

At a recent meeting of the Piano Teachers' Association of Washington, D. C., the following officers were elected: President, Frank Norrie Jones; vice-president, Josephine Munford; secretary, Pearl Waugh, and treasurer, Katherine MacReynolds. The association has assisted in disseminating progressive ideas among teachers and students during the last season, and it is its purpose to become a greater factor in Washington musical life.

Graduate recitals recently given at the Alabama Central Female College, Tuscaloosa, Ala., introduced two promising pianists in Jeanette Monnish and Mary Lee Strickland, both pupils of Mertie M. Whiting. Miss Monnish had the assistance of Wilhelmina Monnish, and Miss Strickland was assisted by Annie Belle Phifer in vocal solos, with Ina Mae Jones, accompanist. George Kirby Sims is the director of the music department of the Alabama institution.

Willy Jaffe, prominent as a musical director and violinist in Wisconsin, has been chosen choirmaster of All Saints' Cathedral, Milwaukee, to succeed Roy I. Stearnes, recently resigned. Mr. Jaffe has been a faculty member of the Wisconsin Conservatory of Music, Milwaukee; the Madison Musical College, at Madison; Grafton Hall, at Fond du Lac; a member of the Artists' Trio and director of music at Grand Avenue Methodist Episcopal Church at Milwaukee.

Though only eleven years old, Jennie Margaret Scheib had the distinction of pleasing an audience of 250 in a piano recital at the studio of Mrs. E. P. Fitzgerald, of Fond du Lac, Wis., April 25. The little girl's excellent work made her eligible to receive the medal awarded to musicians under eighteen years for full graduate work in piano, terminology, form and analysis. In addition to the piano playing, the guests were entertained by a harp recital by Alice Genevieve Smith of Chicago.

That Scranton, Pa., is musically awake is indicated by its concert program for this month which will bring Anna Case and Andrea Sarto for an appearance May 13 with the Ladies' Musical Club; a performance of "Elijah," by all local artists, May 26, and a performance of "King Olaf" by the Scranton United Choral Society, on Memorial Day, with New York soloists. The Scranton Liederkrantz is rehearsing for the State Sängerkongress at Williamsport. All the foregoing organizations are under direction of John T. Watkins.

Edward Kreiser, organist of the Independence Boulevard Christian Church of Kansas City, is giving a series of free organ recitals on Sunday afternoons. The programs are varied and are so arranged that in the course of the concerts they will give a taste of nearly every phase of organ music. The fact that the organ in the Independence Boulevard Church is one of the largest in the country and the reputation of Mr. Kreiser as an organist of exceptional ability attract large crowds to every recital.

A successful season has been closed by the Lyric Glee Club of Milwaukee. The club is seventeen years old and now numbers fifty voices. The first meeting of the

club as an incorporated organization was held, May 7, and officers for the ensuing year were elected as follows: President, Edwin Zedler; vice-president, Albert B. Houghton; corresponding secretary, John G. Artus; recording secretary, Richard M. Port; treasurer, Burleigh E. Jacobs; librarian, John H. Francis; directors, one year, Ferdinand Bartlett; two years, Fred C. Easton; three years, John E. Brown.

Haydn's "Creation" was given recently at the Heidelberg University of Tiffin, O., by the University Oratorio Society under the able direction of Frank W. Gillis. The society consists of eighty voices. Seldom has the work been sung so effectively, for the soloists—Mme. Tewkesbury-Stevenson, soprano; Charles La Berge, basso, and Walter Earnest, tenor—were of a high order of excellence and the chorus outdid itself. Mme. Stevenson sang "With Verdure Clad" superbly. The ensembles were most spiritedly sung, with exceptionally good tonal quality, pure intonation and fine balance of parts.

A new series of musical concerts for the 1913-1914 season in Oshkosh, Wis., is being arranged by Mrs. A. B. Lancaster and Miss O'Hanlon, the local impresarios, following the successful "artist series" of the past season. The series just closed introduced Marcus Kellerman and Luella Chilson-Ohrman, in October; two appearances of the Minneapolis Symphony Orchestra, in January; and the Gannon-Ford-van Vliet trio early in April. For next season Mrs. Lancaster announces the Metropolitan Grand Opera Quartet; the Kneisel Quartet, assisted by Clarence E. Shepard, of Oshkosh, and a third concert by some famous artist not yet announced.

Prof. John Meyer, organist of St. Francis Church, and Prof. S. G. Kugewski, St. Hyacinth's Church, Milwaukee, have been elected by the Catholic Organists and Choirmasters to direct the musical work at the convention in August of the American Federation of Catholic Societies. The convention will be held in the Milwaukee Auditorium. A music committee was appointed to consist of the Rev. Norbert Deeringer, Rev. N. J. Graepfinger, Prof. Otto Singenberger, John Kern, W. J. L. Meyer and Louis Uszler. A chorus of 1,000 voices is being organized among the Catholic churches of Milwaukee for the purpose of giving concerts during the convention. John Leicht was selected to conduct the choir.

Samuel A. Baldwin's organ recitals at the College of the City of New York will continue until May 28. On Wednesday afternoon, May 14, he played Hollins' Concert Overture in C Major, Bach's B Minor Prelude and Fugue, Mark Andrews's Sonata No. 2 in C Minor and shorter pieces by J. Frank Frysinger, Wolstenholme, Rachmaninoff and Saint-Saëns. The program for May 18 will include Bach's E Minor Prelude, Karg-Elert's Sonatina in A Minor, op. 74; Bonnet's "Variations de Concert," two MacDowell pieces, "A Deserted Farm" and "To a Wild Rose," the Andante Cantabile from Tchaikovsky's Fifth Symphony, Parker's "In the Twilight" and the "William Tell" Overture.

The University Glee Club of Providence gave the last concert of its second season May 2 under the direction of Berick Van Norden. Owing to the illness of Janet Spencer, who was scheduled to sing with the club as soloist, Mary Jordan, contralto, was enabled to make her first appearance in Providence. She made a deep impression by her rendering of Verdi's "O Don Fatale" and a group of songs by Kursteiner, Brewer and Salter. She also sang the solo with the club in De Koven's "Recessional," which was given an excellent rendition. Mme. Avis Bliven-Charbonnel, the accompanist for Miss Jordan, played with her usual finished art and Hugh F. MacColl proved an able accompanist for the club.

Piano pupils of F. Addison Porter gave an enjoyable recital at Steinert Hall, Boston, on May 13, assisted by Mrs. Porter, who played the orchestral parts of Jean L. Stanley's opening number, the Beethoven Concerto in C Minor (first movement). This was followed by the Romance in D Flat, Sibelius, and the MacDowell Etude de Concert in F Sharp, by Helen W. Lund. In the next group Eunice M. Kiley, played the Romanza in A Flat, by Mr. Porter, beside the Leschetizky Intermezzo en Octaves, and the "Danse Nègre," Cyril Scott. The second part of the program was participated in by Marguerite E. Wheeler and H. Pearl Wilkins, who played the Liszt "Orpheus" Symphonic Poem, for two pianos. In addition there were numbers by the Misses Stanley, Lund and Kiley.



## WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

**Althouse, Paul.**—Olean, N. Y., May 19; Bradford, May 20; Keene, May 22; Fitchburg, May 23; Schenectady, May 26; Evans-ton Festival, May 28-30; Norfolk, Conn., June 8, 4.

**Barbour, Inez.**—Olean, N. Y., May 19; Bradford, Pa., May 20; Tour with Chicago Orchestra first week in June.

**Berry, Benjamin.**—New Wilmington, Pa., June 16.

**Bispham, David.**—On tour in Australia from May 26 to Aug. 23.

**Case, Anna.**—Waterbury, Conn., May 22; Norfolk, Conn., June 5.

**Connell, Horatio.**—Utica, N. Y., May 28; Bethlehem, Pa. (Bach Festival), May 30-31.

**Eubank, Lillian.**—Meriden, Conn., May 20; New York, May 22; East Orange, N. J., May 25.

**Granville, Charles N.**—Schenectady, N. Y., May 26; Danville, Ky., May 29; Harrodsburg, Ky., May 30; Shelbyville, Ky., June 3.

**Hinshaw, W. W.**—Ann Arbor, May 17; Norfolk, Conn., June 4; Saratoga Springs, N. Y. (S. M. T. A.), June 12.

**Kaiser, Marie.**—Montpelier, Vt., May 28-29.

**Kerns, Grace.**—Keene, May 22; Fitchburg, Mass., May 23; Bethlehem, Pa. (Bach Festival), May 30-31.

**Kraft, Edwin Arthur.**—Pullman, Wash. (State College), May 23.

**Lund, Charlotte.**—Jersey City, May 20.

**Mannes, David and Clara.**—Fall River, Mass., May 19.

**Martin, Frederic.**—Canandaigua, N. Y., May 20; Keene, N. H., May 22; Fitchburg, Mass., May 23.

**Miller, Christine.**—Huron, S. D., May 22; Evanston, Ill. (North Shore Festival), May 26.

**Miller, Reed.**—Schenectady, May 19; Evanston, Ill., May 26.

**Nichols, John W.**—Fishkill, N. Y., May 27.

**Pagdin, Wm. H.**—Montpelier, Vt., May 29.

**Potter, Mildred.**—Keene, May 22; Fitchburg, Mass., May 23; Montpelier, Vt., May 28, 29.

**Sorrentino, Umberto.**—New York (Plaza), May 26.

**Tollefsen, Mr. and Mrs. Carl H.**—Brooklyn, N. Y., May 17, 30 and June 5; New York, June 4, 5.

**Williams, Evan.**—Lexington, Ky., May 19, 20.

**Wilson, Gilbert.**—Jamesburgh, N. J., May 20.

**Young, John.**—Canandaigua, N. Y., May 20; Pomfret, Conn., May 29.

**Orchestras, Quartets, Choruses, Etc.**

**Minneapolis Symphony Orchestra** (Spring Tour).—Decatur, Ill., May 17; Peoria, Ill., May 18; Monmouth, Ill., May 19; Burlington, Ia., May 19; Galesburg, Ill., May 20; Moline, Ill., May 21; Cedar Rapids, Ia., May 22, 23, 24; Oskaloosa, Ia., May 26; Lincoln, Neb., May 27; Omaha, Neb., May 27; Grand Island, Neb., May 28; Sioux City, Ia., May 29; Mitchell, S. D., May 30; Sioux Falls, S. D., May 31; Aberdeen, S. D., June 1, 2; Valley City, N. D., June 3; Grand Forks, N. D., June 4.

**Schubert Quartet.**—Suffield, Conn., June 16.

**Tollefsen Trio.**—Saratoga, N. Y., June 10.

## Dallas Schubert Choral Club Will Sing for Newsboys

DALLAS, TEXAS, May 11.—The Schubert Choral Club will give a concert next Tuesday for the benefit of the National Newsboys' Association of this city. Lydia Griffiths, of Terrell and Fern Hobson, the Dallas violinist, will assist. The program will include a Barcarolle by Julius Albert Jahn. The composer will conduct this number.

## "Rena Saville" Is Mme. Ruby Savage

To the surprise of many musical friends it became known the other day that Rena Saville, who has been attracting attention as a leading soloist with the Zuro Opera Company, is none other than Mme. Ruby Cutter Savage, the well-known soprano, who is the wife of Paul Savage. She was engaged by the Zuro company to sing Nedda, in "Pagliacci," on short notice, and immediately thereafter was offered leading

roles in "Faust," "Madama Butterfly," "Bohème" and "Traviata." She has sung two years in France and Germany, and with the Boston Opera Company.

Mme. Savage has had a broad experience in her own country and a full repertoire of the lyric roles in English, French, Italian and German opera. She will sing "Traviata" with the Aborns in Brooklyn next week. G. C. T.

## MRS. KING'S RECITAL

## Brooklyn Pianist Assisted by Paul Dufault and Frank Bibb

Edith Milligan King, whose increased activities in the concert sphere at the beginning of the season was a subject of note, added a strong finishing touch to the fine impression made by her pianistic work in a recital given on April 30 in the Masonic Temple, Brooklyn. She was assisted by Paul Dufault, the tenor, and Frank Bibb, accompanist. The program contained that which was in all respects delightful and instructive, the pianist giving additional proof of her powers as an interpreter and a technically thorough artist.

Much credit is due Mr. Dufault. His singing of Sinding's "Sylvelin" and Charles Gilbert Spross's "Yesterday and To-Day," although not unfamiliar to Brooklynites, on this occasion won immediately. Mr. Bibb accompanied with great efficiency.

Mrs. King's numbers included: Fantasie, op. 49, Valse, op. 64, No. 2, Nocturne, op. 62, No. 1, Etude, op. 10, No. 12, Chopin; "Des Abends," Schumann; "Arabesque," Debussy; "Love Waltz" (by request), Moszkowski; Églogue, Au bord d'une source, Polonaise, Liszt. G. C. T.

## REVISITS WESTERN CITIES

## Ashley Ropps Scores Successes in His Recitals at Dubuque and Freeport

Ashley Ropps, the popular baritone, recently made successful appearances in two Western cities in which he had formerly made his residence, Dubuque, Ia., and Freeport, Ill. In Dubuque Mr. Ropps sang at the St. Luke's Methodist Church, his program demanding a wide variety of expression, from lieder classics and operatic arias to such American songs as Russell's "Gypsy Song," the Harriet Ware "Mammy's Song" and Bruno Huhn's "Invictus."

Under the auspices of the Euterpean Society, the baritone appeared in Freeport, his program in this city showing the same vocal and emotional power, with especial favor for his delivery of "Athanael's Denunciation," from "Thais," and a repetition for the "Mammy's Song."

## Toronto National Chorus Completes Decade of Useful Existence

TORONTO, May 12.—The National Chorus of Toronto held its annual meeting last week, which marked the conclusion of the first decade of its existence. Keen satisfaction was expressed with Dr. Albert Ham's successful leadership. Among the honorary and active officers are the Duke of Connaught, Sir John Gibson and Sir Henry Pellatt. Mme. Marie Rappold has been engaged as soloist for next Winter's concerts.

The convention of the American Federation of Musicians opened here to-day with three hundred delegates present from all sections of America. The general president, Joseph E. Weber; general secretary, Owen Miller, and general treasurer, Otto Ostendorf, were in attendance. A civic reception was followed by a public parade, in which a band of 200 players took part. R. B.

Daniel Feldmann's City Park Band, of Baltimore, will begin the series of concerts in the city parks May 18 which will continue throughout the Summer. A number of new compositions have been added to the repertoire which have never before been played by bands, namely: the Finale from Symphony in F Minor, by Tschai-kowsky, and two works by Dvorak, Largo, Fifth Symphony, "From the New World," and Slavonic Dance No. 3.

An excellent musicale was recently given at the home of Dr. John C. Hemmeter, of Baltimore, professor of physiology at the Maryland University. Helene Schneidereith, a talented pupil of Arthur Oehm, gave artistic readings of works by Chopin and Moszkowski for piano. Emmanuel Wad, of the Peabody Conservatory faculty, played several piano selections.

## SOUTH BEND FESTIVAL BRINGS UPLIFT

## Generous Patronage of Five Concerts Encourages Promoter Griffith to Offer Series of Artists' Recitals for Next Season—Helen Stanley, Mrs. Ohrman, Van Vliet, Oberhoffer Orchestra and A Capella Choir Among Successful Participants

SOUTH BEND, Ind., May 10.—South Bend has been looking ahead for weeks to its annual May Festival, which opened auspiciously on Wednesday, May 7, in the Auditorium. Milton B. Griffith, principal of the vocal department of the South Bend Conservatory of Music, is the instigator of these festivals and is the man who has made them not only possible, but profitable. Mr. Griffith has awakened an interest in



—Matzene Photo.

Luella Chilson-Ohrman, Soprano, and Milton B. Griffith, Sponsor of Festival

good music, and has labored long and earnestly to make this interest grow to a more widespread desire for the best in music. The public has responded generously, and the concerts have been financially successful. Mr. Griffith plans to have not only the annual festival next season, but a series of artists' concerts to be given at intervals during the Winter.

Opening the festival was a song recital by Helen Stanley, prima donna soprano of the Chicago Grand Opera Company, assisted by Rex Underwood, violinist, of London. Owing to the fact that the trunk containing Miss Stanley's music did not arrive, several changes had to be made in the program, and the numbers that could not be procured at the local music stores had to be omitted. In Debussy's "Romance," "Le Soir," by Ambrose Thomas, Richard Strauss' "Serenade," and "Depuis le Jour," from "Louise," Miss Stanley displayed her usual excellent vocal gifts. "One Fine Day," from Puccini's "Butterfly," was delivered with fine expression. Her English group was especially enjoyable, "The Little Grey Dove," by Saar, and "That's the World in June," by Spross, being sung with a great deal of spirit. Mr. Underwood displayed technical facility and sincere and musicianly interpretations, while Max R. Wald supplied able accompaniments.

The second concert brought an organization which is noted for its high standard of excellence, the A Capella Choir of the Northwestern University, under the direction of Peter Christian Lutkin. The program was of exceptional interest, including three choruses by Palestrina, "Popule Meus," "Gloria Patri" and "Tenebrae factae sunt." Mr. Lutkin's choir sang these old masterpieces with splendid dignity and exquisite refinement of tone, while it continued its splendid work in a group of modern sacred music, as well as Christmas carols and part songs. Of the folk songs, the Welsh "Ar hyd y nos," or "All Through the Night," took precedence, and especial praise belongs to Edith Jones, who sang the solo with touching simplicity.

## Middleton an Inspiring Basso

The soloists of the evening were Barbara Wait, contralto, Arthur Middleton, bass, and Dora Hershenow, pianist. Miss Wait was heard in "Oh, Love of Thy Might," from "Samson and Delilah," and a group of songs, including Mason's "Awakening," and Harriet Ware's "Boat Song." Her voice is a rich contralto of unusual range and she sings with commendable musician-ship. Mr. Middleton gave an inspiring interpretation of Handel's "Arm, Arm, Ye Brave," from "Judas Maccabaeus." He displayed a fine feeling for dramatic values in Homer's "How's My Boy" and Hammond's "Recompense." Miss Hershenow, a local musician, proved a very good pianist.

The Minneapolis Symphony Orchestra put in the busiest time of the festival on the last day. The special train arrived in South Bend shortly after ten o'clock in the morning and the orchestra hurriedly assembled for the children's concert at eleven A. M. The schools had been dismissed for the day, affording 2,000 children of South Bend and Mishawaka an opportunity to attend the concert, resulting in a

packed house, with children sitting two in a seat and overflowing into the aisles and to every other conceivable vantage point.

Emil Oberhoffer presented a program especially attractive to children, with the Grand March from "Aida," the "William Tell" Overture; the Mendelssohn "Spring Song," a Movement from the Delibes Suite, "Les Sylphes," the Schumann "Kinderscenen," Schubert's "Serenade," and the "Blue Danube." The "Meditation," from "Thais," with the concertmaster, Richard Czerwonky, as soloist, and Cornelius Van Vliet's cello solo, "The Swan," by Saint-Saëns, were received with hearty applause.

## Solo by Concertmaster Czerwonky

At the afternoon concert by the orchestra a capacity house heard a program of varied interest. Mr. Czerwonky appeared as soloist, offering Hubay's "Hejre Kati," with thorough technic, resonant tone and musicianly interpretation. Tschai-kowsky's "Nutcracker Suite" was the best orchestral offering, and in this number Mr. Oberhoffer displayed a daintiness and humor truly charming. Barbara Wait gave a splendid interpretation of the aria, "Plus grande dans son obscurité," from Gounod's "Reine de Saba." She responded to the applause with "Du bist wie eine Blume," revealing again the sympathetic quality of her voice. The concert introduced Mr. Wald as pianist, and he offered the Allegro Molto Moderato of Grieg's A Minor Concerto. Mr. Wald displayed a fair degree of mechanical skill and a clean cut rhythmic precision. He was enthusiastically received and played as an encore Liszt's "Liebestraume" in A Flat.

In the closing concert the orchestra offered a well chosen program, with Luella Chilson-Ohrman, soprano; Joseph Schenke, tenor; Arthur Middleton, bass, and Cornelius Van Vliet, cellist. Mr. Van Vliet's solo, "O cara Memoria," by Servais, was played wonderfully. He possesses an impeccable technic, a rich, luscious tone, and an admirable feeling for emotional values. Mr. Oberhoffer gave splendid readings of Tschai-kowsky's Overture, "Romeo and Juliet," and Liszt's "Les Preludes." Mrs. Ohrman was heard in "Caro nome," from "Rigoletto," in which her delivery indicated that she would make a charming Gilda. Her voice is a clear, pure soprano of lovely quality, capable of fulfilling all the demands of coloratura singing. She gave the Waltz Song from "Romeo and Juliet" as a favorite encore. Mr. Schenke sang the "Vesti la giubba" from "Pagliacci" with great emotional emphasis. His voice is powerful and resonant. Mrs. Ohrman and Mr. Middleton appeared in the "Tutte le feste," from "Rigoletto," giving it an adequate interpretation. MILDRED GOODFELLOW.

## Edward M. Bowman Burned by Overturned Oil Lamp

Edward M. Bowman, the organist and piano instructor, was severely burned recently and his Fiske Terrace home, in Flatbush, narrowly escaped destruction as the result of an overturned oil lamp.

Mr. Bowman, his wife, and daughter, Mrs. Bessie Bowman-Estey, were in the room where the accident occurred. The tapestry was in flames in an instant, but a servant who heard the commotion succeeded in putting out the flames with a patent fire extinguisher.

Both Mr. and Mrs. Bowman received painful injuries about the hands and feet, but they are improving rapidly. Mr. Bowman has been unable to attend to his duties at his studio and at the Calvary Baptist Church.

In the second concert of the Mendelssohn Choir, Williamstown, Mass., "Hiawatha's Wedding Feast," by Coleridge-Taylor, was given a worthy presentation, with John Young singing the tenor solo in rousing style. Sumner Salter conducted the performance and, instead of the Williams College Orchestra, the support was given by two undergraduates, William Boynton, at the organ, and Emerson L. Stone at the piano. John S. Adriance financed this concert and made it possible for the members of the college community to be admitted free.

Anna Rosalie Bork recently conducted a performance of Stainer's "Crucifixion" at the First Methodist Episcopal Church, Meadville, Pa. The choir of sixty voices was supported by Fred Shepardson, basso; H. Norman Grinager, tenor, and Mrs. Charles Garland Lockie, organist.

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## RECORD-BREAKING FESTIVAL CLOSES BOUNTEOUS SEASON IN BUFFALO

Crowded Houses the Rule for Three Concerts Under Auspices of Philharmonic Society—Amato and Fremstad Resplendent Stars—Fine Performance of Massenet's "Eve" with Stock Orchestra and Its Splendid Quartet.



Philharmonic Society Chorus, of Buffalo, and Chicago Symphony Orchestra—Standing in Foreground, Left to Right: Bertram Forbes, Accompanist for Chorus; Hans Schmidt, President Philharmonic Society; Frederick A. Stock, Conductor Chicago Symphony; Andrew Webster, Conductor Philharmonic Chorus

BUFFALO, N. Y., May 10.—The fifth annual May Music Festival, given under the auspices of the Philharmonic Society, Andrew Webster, director, on the evenings of May 7, 8 and 9, was brought to a successful termination last night. The financial success is commensurate with the artistic achievements, as there is practically no deficit. Crowded houses have been the rule at each concert. In view of the fact that the past season has provided a surfeit of good musical offerings, this record-breaking attendance is little short of marvelous. "Classes" and "masses" have been equally enthusiastic over the musical feast spread before them. This tends to show that the appreciation of good music here has grown to proportions that make Buffalo a musical factor of importance.

The programs presented have been excellent, if somewhat incoherent in makeup. The instrumental support was given by the Chicago Symphony Orchestra, Frederick A. Stock, conductor. In the first concert, the chief choral offering, "My Goddess," by Novacek, was sung with fine effect by the chorus, while Henri Scott's fine bass

voice was effectively used in the incidental solos. Of the unaccompanied choruses, the most praiseworthy efforts were the "Chanson de Mai" and Rondo of Gevaert.

Pasquale Amato was in fine vocal form and sang "Eri Tu" from "The Masked Ball" and the "Largo al Factotum" with an outpouring of lovely tone and with impeccable style that brought forth thunders of applause, in which the chorus, orchestra and Conductor Stock joined. As encores Mr. Amato sang the "Prologue" from "Pagliacci" and the "Toreador" song from "Carmen." Very beautiful were the orchestral accompaniments for Mr. Amato's numbers, while Mr. Stock gave effective readings of the MacDowell "Woodland Suite" and Dvorak's "Carnival" Overture.

Massenet's Cantata, "Eve," was sung on the second night with a perfection of detail truly admirable. The chorus rose to heights of excellence in this number which entitles it to warmest praise. The work of Florence Hinkle and Mr. Scott was superb. Their singing of the long love duet was marked by intelligence, beautiful tone and artistic phrasing. They were acclaimed after this number. In the part of the Narrator, Lambert Murphy made his first ap-

pearance here. His tenor voice is of unusually pleasing quality and his work was eminently satisfactory.

Another newcomer, Rosalie Wirthlin, contralto, made a marked impression by her fine singing of the Saint-Saëns aria, "Amour viens arder." Her voice is opulent in color, of great range and under splendid control. In response to insistent applause she sang the "Gavotte" from Thomas's "Mignon." Ethel Leginska, pianist, made her first Buffalo appearance at this concert and scored heavily in the Liszt Hungarian Fantasia. She played as an encore Chopin's A Minor Study, known as "Winter Wind." Again were the orchestral accompaniments perfect for soloists and chorus.

In the final Wagner program Olive Fremstad was the bright particular star and right brilliantly did she shine. Her understanding and grasp of Wagnerian style is perfect. Even on the concert stage she seems to live and ennoble the characters which she represents. In Brünnhilde's "Immolation" she rose to empyrean heights, while her "Liebestod" was another notable performance.

The work of the other soloists in the

"Lohengrin" Prayer and Finale, act one, was satisfactory to an eminent degree. Arthur King Barnes, a local baritone, surprised his warmest admirers by his excellent singing of the *Telramund* music. The chorus acquitted itself in fine style in the performance of the "Meistersinger" Chorale and the "Parsifal" excerpts. Of the work of the Chicago Symphony Orchestra throughout the festival there remains only words of the warmest praise for Conductor Stock and the admirable body of musicians which he controls, who received a glowing testimonial from the Philharmonic board of directors. F. H. H.

Edward F. Johnston's weekly organ recitals at Cornell University during April included a number of compositions by modern American and English writers: Rhapsody, Silver; Serenade, Federlein; Scherzo, Federlein; Meditation, Cadman. Other numbers were Boellmann's "Suite Gothique," Waring Stebbins's "Cantilena," Mendelssohn's Second Sonata, Introduction to Act III "Die Meistersinger," Wagner; Rheinberger's "Pastoral" Sonata and the "Triumphal March" from "Aida," Verdi.

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